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ABSTRACT

This workbook is designed to present the process of developing instructional materials to persons who want to write teaching material for a specific and defined readership group. Developed by many people in various educational organizations who have writing and editing experience, it is especially relevant for writing teaching materials for adult basic education as well as for an audience for whom English is a second language. The manual is organized in six chapters that lead the reader through the following steps: (1) before you start writing (audience, resources, materials, objectives); (2) start planning and writing; (3) writing to be read; (4) language, style and tone; (5) design your material; and (6) produce and consult on your material. The workbook includes illustrations and samples from lesson plans and other instructional materials. (KC)

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A MANUAL FOR WRITERS OF LEARNING MATERIALS

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A Manual for Writers of Learning Materials

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From USWE (Use Spoken and Written English): Marion Clifford, Caroline Kerfoot and Basia Ledochowski

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Caroline Kerfoot from USWE

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CONTENTS

	Page
About this book	4
Chapter 1: Before you start writing	7
1 Who is the audience or readership group?	
2 Why are you writing this material?	
3 How do you want your readers to learn?	
4 How will your material be used?	
5 What will your material look like?	
6 What resources do you have? What constraints are you working under?	
Chapter 2: Start planning and writing	25
1 Choose a topic	
2 Define your aims	
3 Isolate your main points	
4 Isolate minor points	
5 Sources	
Other ways to plan	
Editing Checklist no 1 for comments on first draft	
Chapter 3: Writing to be read	37
1 The power of print	
2 Empowering the reader - the '4C's'	
3 How to encourage active participation in a workshop	
4 How to encourage active participation in written material	
5 Some useful techniques for encouraging active reading	
6 Activities and exercises	
7 Design your own activities	
Chapter 4: Language, style and tone	61
1 What makes material accessible	
2 Rewrite the sentence	
3 Checklist (a) language	
(b) style and tone	
Editing Checklist no 2 for second draft	
Chapter 5: Design your material	81
1 Think about design	
2 Ideas about design	
3 Practise design	
Chapter 6: Produce and consult on your material	103
1 Final written draft - what now?	
2 Consultation	

ABOUT THIS BOOK

This book brings together the writing and editing experiences of many people in various educational organisations. It was developed so that the **skill of writing for readers who have English as a second language** can be shared and spread.

There are many different ways to plan and write material. The method of writing that is presented in this book is simply a guide or framework. It is not the final word on writing and editing and we invite you to expand and build on this method creatively.

How this book was written
Every week for six weeks, 13 people from literacy and service organisations in the Western Cape met for workshops on how to write material. Some of the participants were writing booklets for their literacy learners. Others were developing teacher guides for their facilitators or teachers. Some of the material was written in English for readers whose home language was Xhosa. Other material was written in Afrikaans - the home language of the intended readers. This book records the method of writing that was presented in the six workshops. Many people were involved in commenting on the final book and as far as possible all their comments have been included.

Who is this book written for?
When we put this book together we were thinking of the user as being firstly, **part of an organisation**. This means that the user is not working alone, but has colleagues with whom she can discuss and debate and who can give her support.

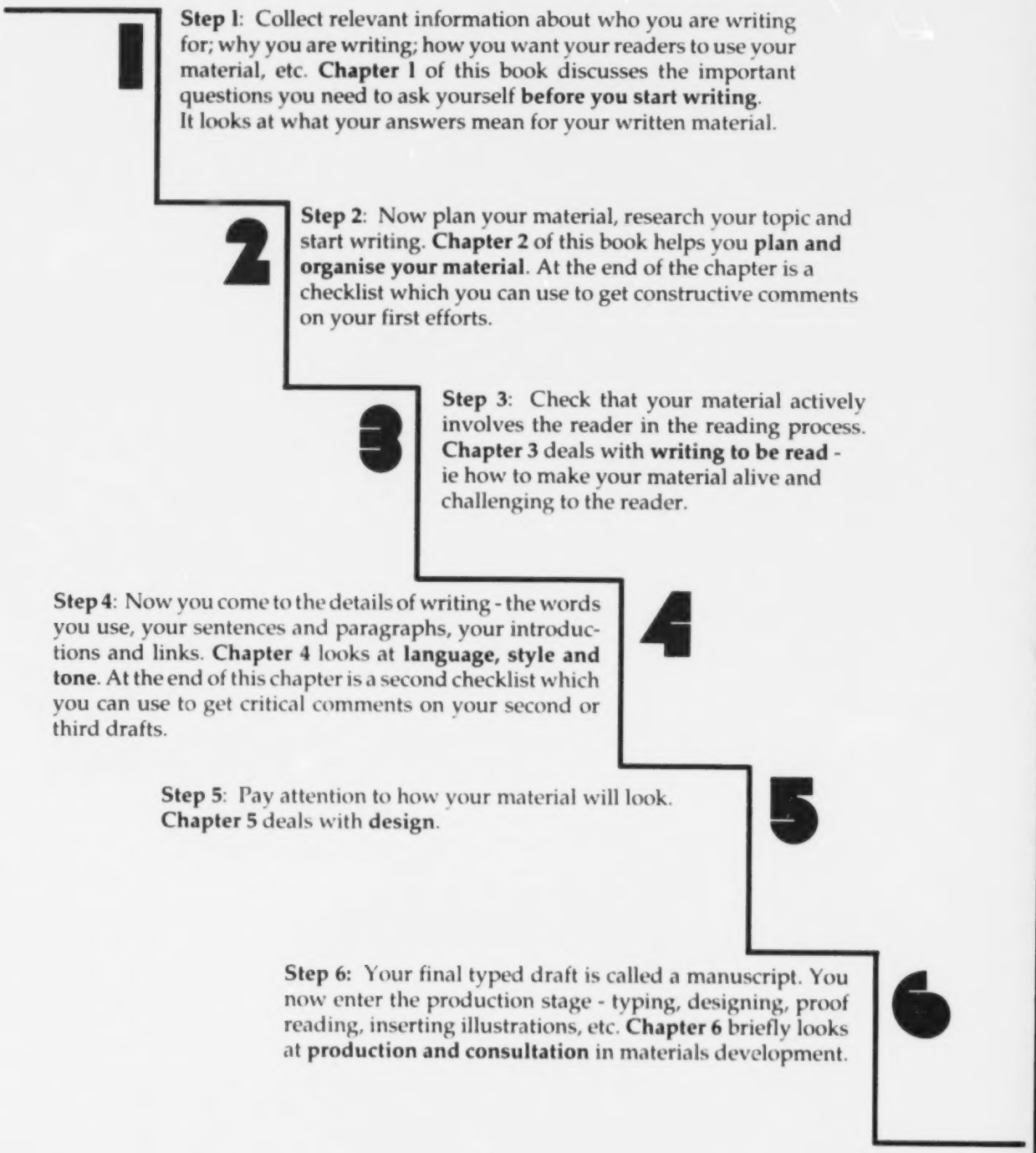
Secondly, the book is written for the person who **wants to write teaching material for a specific and defined readership group** - eg learners, organisers, shop stewards, workers, health workers, etc.

Thirdly, our area of skill lies in writing teaching material for an audience which has **English as a second language**. You may be writing for this same audience, but even if you are not, you should still find the basic principles presented in this book useful.

Fourthly, the user of this book may be experienced in her own field, but **may not know where to start with writing up that experience.**

How the book is organised

The detailed chart below shows one method of writing and producing material.


1
Step 1: Collect relevant information about who you are writing for; why you are writing; how you want your readers to use your material, etc. Chapter 1 of this book discusses the important questions you need to ask yourself before you start writing. It looks at what your answers mean for your written material.
2
Step 2: Now plan your material, research your topic and start writing. Chapter 2 of this book helps you plan and organise your material. At the end of the chapter is a checklist which you can use to get constructive comments on your first efforts.
3
Step 3: Check that your material actively involves the reader in the reading process. Chapter 3 deals with writing to be read - ie how to make your material alive and challenging to the reader.
Step 4: Now you come to the details of writing - the words you use, your sentences and paragraphs, your introductions and links. Chapter 4 looks at language, style and tone. At the end of this chapter is a second checklist which you can use to get critical comments on your second or third drafts.
4
Step 5: Pay attention to how your material will look. Chapter 5 deals with design.
5
Step 6: Your final typed draft is called a manuscript. You now enter the production stage - typing, designing, proof reading, inserting illustrations, etc. Chapter 6 briefly looks at production and consultation in materials development.
6

People learn the most by writing, and by receiving constructive comments on what they have written. So we recommend that you use the book as you write your own material.

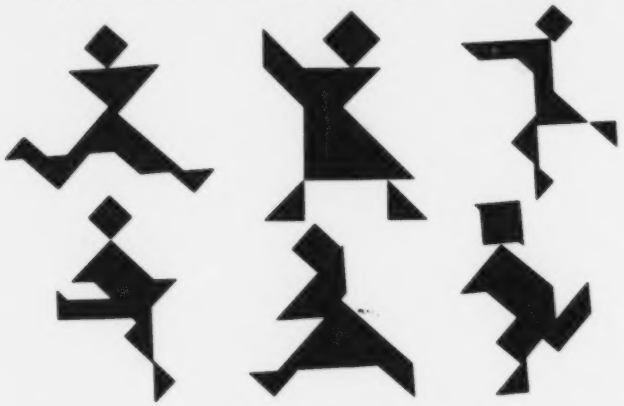
How to use this book

It is best to work through the book in the order that it is presented - starting with Chapter 1 and working through to Chapter 6. However, you may also choose to only work through those chapters which meet your specific needs. At the beginning of each chapter is a brief summary of what is covered. This will help you decide whether to work through the whole chapter or simply specific sections of it.

Whatever you decide, do not expect to work through this book quickly. Writing is a slow process and we think you will need at least eight weeks to work through this whole book.

Tasks and Exercises

This book is not a textbook, it is a workbook. So there are tasks and exercises for you to do. These tasks will help you practise what you are learning. Most of them are challenging and interesting, and we encourage you to try them. Everytime you are asked to do a task or to think about an issue, you will see these logos or signs in the margin:



The main activity in this book is for you to work on your own material. So use the tasks and exercises to experiment with different techniques and styles in your own writing.

Let's begin ...

CHAPTER

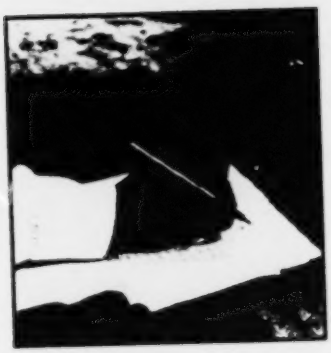
BEFORE YOU START WRITING

What is covered in this chapter?

This chapter looks at some of the first questions you need to ask yourself before you start writing any material. We look at issues like, your readership group, the purpose of your material, how your material will be used, etc. We also look at what your answers to these questions mean for your written material.

First questions

Imagine you are going to write a booklet on farmworkers and their legal rights. What initial questions would you ask yourself to guide you with the planning of the booklet? (List your questions on a piece of paper.)



Who am I writing this material for?
What assumptions am I making about my readers, eg what do they already know about the topic? What life experience have they had which would be relevant to the topic?
Is this material needed?
What do I want people to do with it?
How will my readers use this material?
What writing style do I want to use?
How much money and time do I have to write this material?

On the following 15 pages we will help you answer questions about your own material. We will specifically look at what your answers mean for your written material. There are six main categories of questions to answer:

1 Who is your audience or readership group?
2 Why are you writing this material?
3 How do you want your readers to learn?
4 How will your materials be used?
5 What will your material look like?
6 What resources do you have? What are the constraints under which you are working?

Each main category includes further questions for you to answer about your own material. But you may find that not all the questions are useful to you. Add in other questions which are more appropriate. You may also find that you cannot provide all the information right now. Carry on, start writing and return to the questions as you build up more information about your audience, design, etc.

Each category of questions is followed by discussions and examples. These will guide you through this process of gathering information.

The starting point for learning materials is the adult learner. So let's look at who your readers are.

1 Who is your audience or readership group?

Read through the list of questions on the chart below. Then take out the chart labelled Chapter 1.1 in the pocket at the back of this book. Keep the chart handy as a reference.

Now read the discussion with Louise, to see how she answered the questions about her readership group.

Discussion on audience

Column 1: Audience	Column 2: What does this mean for your material?
* Who is the main audience for your material? * Age range: * Home language: * Knowledge of language that material is written in: * Educational level: * Type of material that audience already reads, eg newspapers, magazines, etc: * How often does your audience read this material? * Urban or rural: * Employment: * Interests: * Participation in organisations: * Audience's experience with subject of material: * Physical and social conditions in which audience will use your material: * Are there any other audiences besides your main audience? Should your material take this audience into account?	

This is an extract from an interview that I had with a colleague who is writing a booklet on an educational programme in the Eastern Cape. The programme is called EWE (Each Working in Education) and started as a study programme for detainees and ex-detainees. Here Louise talks about who she is writing the EWE booklet for.

Barbara: Who is the primary or main audience that you are writing your book for?

Louise: I found that the easiest way for me to write is to actually pick on one specific person that I know quite well, who lives in the kind of circumstances that I expect the reader of our book to be living in. I picked on a **rural person.**

Barbara: What assumptions are you making about this person?

Louise: The person I am thinking of is in his **early twenties.** He is **concerned with the community, with people in the community and the development of the community**. He has some **organisational experience** and is used to working, to a certain extent, **in a democratic structure**.

Barbara: What educational level does your reader have?

Louise: I've picked on the level of education as being **approximately Standard Eight**, although there will be a lot of readers with a higher education and some with a lower education. However, **I'm not assuming that the knowledge of English is a Standard Eight level, but includes a life experience of using English and reading in English. So life experience is very important.**

Barbara: So what this means **for your material** is that you could write at a slightly higher level, not strictly Standard Eight level?

Louise: Yes, I think the kind of person that I'm talking about **reads the newspapers**, perhaps not very easily. The person also reads **magazines** like, **Up-Front, New Era, Grassroots, Upbeat** and **Learn and Teach.**

Barbara: So an important assumption you are making is that your readers come with a **background and with experience. What this means for your material is that you can draw on that experience . . .**

Louise: I'm making a lot of assumptions about political knowledge and political experience.

Barbara: Are there any other audiences that you've thought about?

Louise: The **secondary readership** are **people who are part of educational programmes** already, but who are interested in this particular programme . . . The **third audience** are **educationists or academics and teachers, anyone working in the education field.** But there's no ways I can write for them . . . This audience must read the book in the spirit that it is written.

Here is how Louise filled in the chart on audience:

Column 1: Audience	**Column 2: What does this mean for your material?**
* Who is the main audience for your material?	
* Age range: 20's upward	
* Home language: one of the vernaculars	English Second Lang principles
* Knowledge of language that material is written in: life experience of using English	
* Educational level: Std 8 upwards	Can go slightly higher than Std 8 level English
* Type of material that audience already reads, eg. newspapers, magazines, etc.: newspapers, magazines	familiar with reading short articles, journalistic style etc
* How often does your audience read this material?	
* Urban or rural: both but with rural focus	Examples, circumstances, style etc relevant to rural and urban audience
* Employment: varies	
* Interests: concerned with the community	
* Participation in organisations: organisational experience	Draw on audience's experience and background knowledge of democratic structures; political knowledge
* Audience's experience with subject of material: understand ethos	
* Physical and social conditions in which audience will use your material?	
* Are there any other audiences besides your main audience? Should your material take this audience into account? educationists, academics, teachers	Don't cater for them. Must read book in the spirit that it is written

Now use the chart labelled Chapter 1.1 to answer the questions for your own material.

2 Why are you writing this material?

Read through the list of questions on the chart below. Then take out the chart labelled Chapter 1.2 in the pocket at the back of this book. Keep the chart handy as a reference.

Now read the discussion on purposes which follows.

Column 1: Purposes	**Column 2: What does this mean for your material?**
* What are your broadest aims or purposes in writing this material for your audience? For example, you may want to use the material to educate your audience or to raise consciousness, or to communicate or inform them, or to mobilise around an issue, etc.	
* What are the main points your audience wants to learn from your material? (What are your reader's aims?)	
* Are your aims and your reader's aims the same? If not, then is this a problem? How can you overcome it?	

Discussion on purposes

Barbara: Why would your reader want to read your book?

Louise: First of all, **he wants to read about a particular experience that we have had and for some reason or another has worked. At the same time he can use the booklet as a reference guide or a reference manual** as he and the other people in the community start working towards setting up a similar programme. . . . For that reason I think we've got to put in a lot of detail, particularly on the educational aspects, but also on . . . administrative procedures . . .

Barbara: So the purposes in writing the book are to **record a particular experience** that your programme has had, that worked for you. But also to look at the **educational methodology** that was used and the **administrative procedures** set up in the programme.

Louise: I'm also assuming that our reader has picked up the book because he is **interested in another way of learning** . . . the main thing about the programme is that it presents educational alternatives.

Another purpose which is much more powerful . . . one could call it the **"hidden agenda" or the implicit agenda**, is that . . . hopefully through this book we will **help people gain confidence both in themselves as learners and teachers**. We want to show that learners can teach and teachers can learn . . . and help people gain confidence in their own learning experience and in their own teaching experience. A lot of solutions are within people themselves.

We want to show that **certain skills are easy to get** . . . **like administrative skills** . . . they're very important to implement.

Barbara: Another implicit purpose is the whole issue of democratic practice . . .

Louise: EWE members have a very strong belief in an **alternative education**, but not just an alternative **in terms of content**, but an alternative education **in terms of ethos and practice**.

Now use the chart labelled Chapter 1.2 to answer the questions for your own material.

3 How do you want your readers to learn?

Read through the chart below. Then take out the chart labelled Chapter 1.3 in the pocket at the back of the book.

Now read the discussion on learning that follows.

How do you want your readers to learn?
* How do you want your readers to learn through your written material? * What strategies will you use to achieve this?

Discussion on learning

In a workshop or classroom situation, there are many different ways of teaching and learning. The facilitator of a learning group could, for example, give a straight lecture and not encourage any discussion. Or the facilitator could structure the time around a discussion, debate, role play, activity, etc. Of course the facilitator could present information as well as encourage participants to discuss it.

Written material works in the same way as the face-to-face or workshop situation. You could decide to simply present your information for people to read, or you may want to challenge your readers to think about the material and discuss it with others.

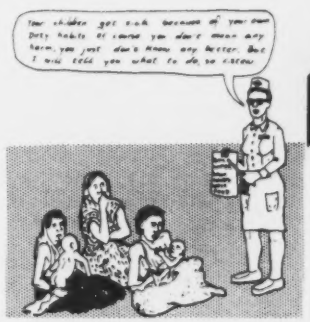
Here are two pictures which look at two ways of teaching a group - the straight lecture method and the discussion method.

Picture 1 is an example of a village health worker who calls together a group of mothers and gives them a 'Health talk'.

Think about these questions:

- What effect does this kind of teaching have on people?
- How does this kind of teaching affect how people view themselves, their abilities, and their needs?

Think about your own written material. Imagine that you have decided to write in a 'lecture' style. What effect do you think this kind of style would have on your readers? How does this style affect how your readers view themselves, their abilities and their needs?



Picture 1:
'Lecture' style of teaching

Now look at Picture 2. In this example the health worker gets together a group of mothers and discusses their problems with them.

Again, think about these questions:

- What effect does this kind of teaching have on people?
- How does this kind of teaching affect how people view themselves, their abilities, and their needs?

Think about your own written material. Imagine that you have decided to write in a discussion style. What effect does this style have on your readers? How does this style affect how your readers view themselves, their abilities and their needs?

Picture 2:
Discussion style of teaching

No style is right or wrong. The style you use depends on who your readers are, your purpose in writing, your personal preferences, how your material will be used, etc. But you can see that how something is taught is just as important as what is taught. The way we teach is based on our beliefs, values and philosophy about our learners, education and society. In writing, **how you write** is just as important as **what you write**. It will affect the way your readers view themselves, their abilities and their needs.

Here is an exercise which may help you to think about how you want your readers to learn from your material.

Think of an experience or an event you had in the last six months where you learnt a lot - it may, for example, have been a discussion you had with friends or colleagues, or a workshop you attended.

Now think about these questions:

- What did you learn?
- Why did you learn it?
- What helped you to learn?
- What was the relationship between you and the people or person who helped you learn?
- Where did you learn - what was the context in which you learnt?
- What was your role in the situation, eg were you active or passive?
- Can you remember anything that made your learning easier or more difficult?

From your answers try to draw out basic principles of a good learning experience for adult learners:

- What can you say about the CONTENT (what should we teach)?
- What can you say about the LEARNING SITUATION or atmosphere?
- What can you say about the METHOD we should use?
- What about the RELATIONSHIPS between the various people in the learning situation?

Finally, how can you apply these principles to your written materials? What should you write about? What atmosphere do you want to create in your writing ? What teaching method should you use? What relationship should you try to create with your readers?

Now use the chart labelled Chapter 1.3 to answer the questions for your own material.

4 How will your material be used?

Read through the chart below. Then take out the chart labelled Chapter 1.4 in the pocket at the back of the book. Now read the discussion on how materials are used.

How your material will be used

* Where does your material fit in on the chart below?
(For example, is your material going to be used in a workshop situation, or is it self-instructional?)

* What does this mean for your written material?
(For example, if your material is self-instructional, then you need to use a very structured and organised style because the material takes the place of the facilitator.)

Chart showing the major situations in which learning materials are used

(a)	(b)	(c)	(d)	(e)
Teaching happens in a face-to-face situation where there is a facilitator or teacher. There are few written materials. Eg: a lecture situation; posters or charts etc may be used to illustrate a point in the lecture.	*Teaching happens in a face-to-face situation, BUT written materials are used* as back-up or to supplement the face-to-face learning. Eg: a workshop situation, where materials are used as hand-outs to summarise information, or to give a little more information.	*Half the learning happens in the face-to-face situation, and half happens through written material.* Eg: Turret College material or UNISA material, where tutorials and workshops are held at different times of the year. But learning increasingly happens through written material.	*Most learning happens through the written material, BUT there is still some contact with a facilitator* or teacher who gives support. Eg: a manual for literacy teachers who have access to a literacy trainer.	*All the learning is through the written material: there is no facilitator* or organisation to support the reader. Eg: a teacher's guide or a workshop facilitator's guide; manuals; books; booklets; any material where the reader works on her own.

← decreasingly self-instructional — increasingly self-instructional →

Discussion on how materials are used

The table on the previous page shows the different situations in which learning material can be used.

You can see that in (a), on the left-hand side of the table, the major learning happens in a face-to-face situation where there is a facilitator or teacher.

In (b) the major learning still happens with the help of a teacher. But now there are some back-up materials which are not essential to the learning process, for example, the facilitator may give participants a list of books to read.

In situation (c) half the learning is taking place in the workshop or classroom, but the other half is happening through the written material. So the written material becomes more important as it may contain information which is not presented in the workshop situation. This means that material must be well-structured, well-planned; you need to pay attention to language, style and tone which suits the audience; your design becomes increasingly important, etc.

In situation (d) the major learning is happening through the written material, but there is a teacher or facilitator to answer the learners' questions. Again your material must be well-structured and planned; you must pay increasing attention to language, style, tone, design and ensure that your readers are active in the reading process.

Finally, in situation (e) the reader is on her own - there is no teacher or facilitator to go to for help. This type of material is often referred to as 'self-instructional material'. All the teaching that normally happens in a face-to-face situation now needs to go into the material in a highly organised and interesting way.

Now use the chart and table labelled Chapter 1.4 to answer the questions for your own material.

5 What will your material look like?

Again read through the chart below, then take out the one labelled Chapter 1.5 from the pocket at the back of the book. Now read the discussion on design.

How will you design your material?

* How long will your material be?

* What size publication will it be, eg A4 (the size of this book), A5 (half the size of this book), etc?

* What size print will you use?

* How many copies will you make?

* Will you use visual material, eg photographs or illustrations?

* Will you include activities and exercises?

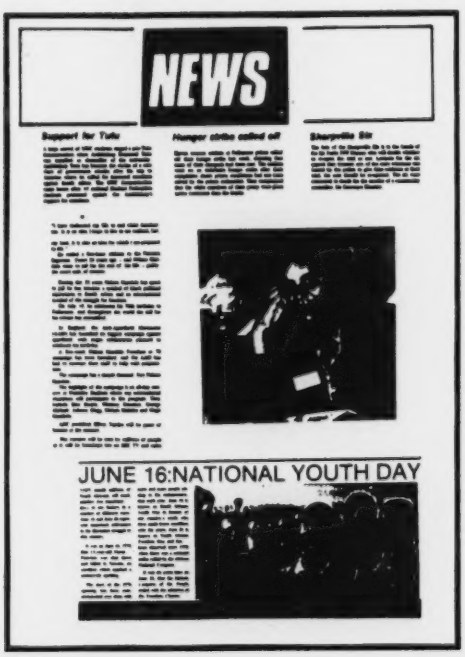
Design refers to how your material looks as a whole and on the page. It refers to, for example, where you place your illustrations on the page; what type of print you use and what size; what you do with your headings and sub-headings; how you use boxes and lines; etc.

Lay-out is when you apply your design ideas to the page.

Discussion on design

Your design plays an enormous role in making your material easy or difficult to read. There are many good publications which are so badly designed that people are put off reading them. An interesting, well thought-out design can motivate readers and it can make reading a lot easier. A designer I have worked with says that your design should be invisible. What she means is that it should be so well thought-out that the reader does not even notice it. It is only when a design is bad that readers start to notice it and it starts to be a distraction in the reading process.

Look at these two examples. Which design do you think is invisible and which do you think is distracting?



A good way to start thinking about design is to look at the way different kinds of materials have been designed. Look for things you like and things you don't like. Be aware of what makes your own reading easier or more difficult.

Now use the chart labelled Chapter 1.5 to answer the questions for your own material.

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6 What resources do you have? What constraints are you working under?

Read through the chart below and then take out the one labelled Chapter 1.6 from the pocket at the back of the book. Now read the discussion on resources and constraints.

Column 1: Resources and constraints	**Column 2: Implications for your material**
* What resources do you have? * Time: * Money: * Staff: * Background material: * Equipment: * Illustrator: * Photographer: * Typist: * Printer: * Distributor: * What limits or constraints are you up against? (eg State repression, finances, distribution, different literacy levels of readers, etc.)	

Discussion on resources and constraints

The resources that are available to you will affect the kind of publication you are thinking of developing. Time, money, equipment, will all affect the length of your material, the design you can play around with, the type of visual material you can use, the information you put in, etc.

List all the resources you have. Try to work out how these resources will affect your publication. For example, if you only have access to a typewriter, then your material will have to be typed instead of type-set. Or, if you have access to an illustrator, but not a photographer, then you cannot use photographs in your material.

Now think about the constraints under which you are working and how these will affect your publication. For example, if you have limited finances for the material, then you may need to look at a cheaper quality paper or at illustrations instead of photographs. Other kinds of constraints might be the legal or political situation or climate within which you are publishing.

Let's return to the interview with Louise.

Barbara: Let's look at the political climate in which you are writing the book and from which the programme developed. How much information can you put in and how much should you leave out?

Louise: This is a gutsy issue . . . We are aware that there are certain strategies that we've used in EWE that are not for public consumption because those strategies are going to become useless, and the authorities will close those particular loopholes. What we've decided is to write down everything, and then do an editing process at the end . . . otherwise one starts to become too self-disciplined and gets into self-censorship. The self-discipline is not bad, but the self-censorship is very bad. One's got to be sensitive about other people's security . . . so we've set up an editing committee which will deal with the problem. This committee is made up of the very people who will suffer the consequences of the breach of security.

Now use the chart labelled Chapter 1.6 to answer the questions for your own material.

We have so far worked on six categories of questions which are useful to ask before you start writing. We call these questions, **'preplanning questions'**. Why is it so important to ask these questions everytime you write material? Here is what some of our workshop participants said:

"These questions help you decide what to write and how to arrange your information."

"You need to first understand who your readers are and where they are at, to make sure you build on their experiences."

"You must be clear on what your aim is in order to meet it."

"The real challenge of these questions is to think about what your answers mean for your written material - that is not easy to do, but I suppose that is what you build up more and more knowledge and experience about."

Why do you think it is so important to ask these preplanning questions?

CHAPTER 7

START PLANNING AND WRITING

What this section covers

You have begun to collect important information for your material about your audience, purpose, design etc. Now it is time to start planning exactly what you are going to write and how you are going to write it. In this chapter we will present one way of planning and organising your material. Remember that if you feel that you have already planned your material adequately, then simply read through this chapter without doing the exercises. Or you may simply want to start writing your first chapter or a small section (8-10 pages) of your material, and then use the checklist at the back of this chapter to get comments on your first attempts. The exercise on the next page will help you decide whether to work through this chapter or not.

Before you continue with this chapter, take 30 minutes to start working on the material you have chosen to write.

After 30 minutes, stop working and reflect on what you did.

* *Where did you start?*
* *How did you organise your material?*
* *Did you draw up an outline or plan for your material?*
* *How did you decide what to put in and what to leave out?*
* *Do you know what extra research you need to do for your material?*
* *Did you have any problems while working on your material?*

There are many different ways to plan and organise your material. Try to see the method we present in this chapter simply as a guide or framework to help you develop your own style of planning. Here is a summary chart of what we will cover.

1 Choose a topic.

↓

2 Define your aims for each section or chapter. Arrange your sections in such a way that they flow logically from one major point to the next.

↓

3 For each chapter or section, isolate the main points or issues you want to raise. Order these in such a way that they flow logically from one point to the next.

↓

4 For each chapter or section, isolate the related minor points. Order these logically.

↓

5 Jot down your sources (where you will draw your information from).

IMPORTANT NOTE: In this chapter we will concentrate on how you plan an entire booklet or book. You can use the same method to plan a specific chapter or section in a book or even to plan a short article.

1 Choose a topic

An organisation of community workers has recently received money for materials development. They have been working on various projects, such as, counselling ex-detainees and their families, educating the public about child abuse and assisting squatter communities. They want to produce a booklet on one of these areas. What questions would you ask to help them decide what to publish? (List your questions on a piece of paper.)

Here are some questions that you could ask:

- Who do they want to write for? Why?
- Do any other booklets already exist on any of these areas?
- Are these booklets appropriate and adequate for their readers?
- Have they had any requests for specific material? Who have these requests come from?
- Have they researched the needs of their audience?
- Who else should they consult about the booklet? How will they do this?
- What information do they already have on any of these areas which could go into a booklet?
- What would the purpose of the booklet be?
- How will it be used?
- How will it be distributed?

All of these questions act as important guides to help you decide what to write about. It is always important to start with who you are writing for and then to consult with this group about their needs. At this point you can also consult with other groups who work with your audience or who would use your material. Your decision about your topic will also depend on what experience and skills you have in the area you choose to write about.

What topic have you chosen to write about? Who do you need to consult with about this topic? How will you gather information for your topic? Clarify what you would like to work on before you proceed.

2 Define your aims

Once you have chosen a topic, you need to define your aims for this piece of material. In other words you need to ask yourself specific questions about why you are writing this material. You could ask yourself:

(a) **What do I want my readers to DO or KNOW as a result of my material?**

Let's look at some examples of this kind of aim.

* A co-ordinator's manual on teaching adults to read and write, may have the following aim:

  "The manual will help teachers to **understand** a method of teaching adults to read and write in their own language/ or in a second language."

* A writer developing material for shop stewards may define his aims as:

  "This material will help readers to **define** their own jobs as shop stewards." or "This material will give learners a greater **insight** into what a trade union is."

When you are using written material for teaching a new skill, it is essential to identify the necessary sub-skills and then list these as aims.

For example, a booklet which teaches the skills of newsletter production, may have the following sub-skills as aims:

"This booklet will teach people **how** to:
* plan a newsletter;
* gather information for the newsletter;
* write articles;
* edit articles;
* schedule deadlines."

(b) **Another question which may help you define your aims is, how do you want your readers to THINK as a result of your material?**

Let's look at examples of this.

* A person writing material on the rehabilitation of alcoholics, may list her aims as:

> "After reading this material, readers will have **analysed** their own attitudes towards alcohol dependency, and will have a greater insight into the problem."

* Union material for workers may have the following aim :

> "This material will help workers **understand** why organisation and unity is important."

* A language trainer may have this aim:

> "This article will try to **change** the teacher's **attitude and practice** of teaching English grammar."

(c) **A third question to ask yourself when defining your aims for your material is - What do I want my audience to FEEL as a result of reading my material?**

* A booklet on squatters may have this aim:

> "This material will educate readers about the **struggle** of squatters."

* The booklet on alcoholism may also list this kind of aim:

> "At the end of this material readers will be more **sympathetic** about the problems of alcoholics and their families."

Your aim is a broad statement about what you hope to achieve through the written material.

Write down your broadest aims for the topic you have chosen. Think about what you want your audience to do or know; to think or feel. What are the most important points you want your readers to take away with them?

3 Isolate your main points

You have defined your aims for your article or booklet as a whole. Now you need to look at each section or chapter to see how you will meet your aims. One way to do this is to isolate the main issues or points you want to cover under your topic.

* **You could start by listing the kinds of questions you want to answer in your material.**

  For example, for a booklet on women in trade unions you may want to answer these kinds of questions:

  When did women join the workforce and why? What work do women do in the urban areas? What work do women do in the rural areas? What does the double shift mean? How have women organised themselves at work?

* **You could isolate the main skills you want to teach, for example,**

  A booklet on office administration may want to teach the following skills: filing, typing, bookkeeping, recording, report writing, taking minutes.

* **Or, you could define the main principles you want to raise, eg democratic practice, nonracialism, nonsexism.**

* **If you are writing about an event, then you might want to start by asking, what happened? Why did it happen? What did it mean to the people involved? What is the significance of the event?**

* **You may first want to find out what your audience already knows about the topic, and then decide how you can build on their knowledge.**

  For example, if you are writing the history of your community organisation, then you need to find out if your readers know what a community organisation is and how it operates. Do they know what your community organisation stands for? What work it does? Who can belong to it?

First isolate the main points you want to cover in each of your chapters or sections.

Now arrange your main points into a logical order so that they flow. This may be difficult to do at this stage, and some people simply prefer to start writing and then go back and change the order of their material. Do whatever works best for you. Here is an exercise to do on ordering sections so that they flow logically.

Imagine you are writing a small booklet on dictionaries. The aim of your booklet is to teach people how to use a dictionary. The main points you want to raise are:

- What are catchwords?
- How the dictionary is organised alphabetically.
- Why dictionaries are useful.
- How to use catchwords in a dictionary.
- What a dictionary can tell you.
- How to look up the meaning of a word.

You must now decide in what order you will present this information. Try to group similar information together and then decide what you will present first, second, etc. Think about how you learnt to use a dictionary - what did you have to know first? Was it alphabetical ordering or was it how to use catchwords? What did you have to know next? Break down your own learning into stages or steps and then use this as a way to order your material.

When you organise your material remember these important points:

* It is easier for people to read material that is based in concrete reality than material which is completely abstract and theoretical. So start with a concrete example and then explain.

* It is easier for people to read material that starts with something that is familiar to them, than material which is totally unfamiliar. So try to start with a concrete example that people can relate to.

* It is easier to read material that talks about real events and real people, rather than material which only looks at principles.

* But material must also move people slowly to abstract thought, the unknown, the complex, the analytical.

4 Isolate minor points

You have listed your aims for the material as a whole and you have isolated your main points. Now, start filling in the details or the minor points. Again, arrange your minor points into a logical order, making sure they flow.

Here is an exercise to do on ordering minor points.

Chapter One of a book on popular education deals with the following points:

- What do you need to know to plan a popular education programme?
- The overall plan or methodology.
- What is popular education?
- What are the characteristics of popular education?
- Where does popular education come from?
- What is the role of the popular educator?

Certain points must logically come before others. For example, I would start with the question, 'What is popular education?' and then perhaps go on to the characteristics of popular education or where popular education comes from. Do you agree with this? How would you arrange the above points so that they flow more logically? Think about what you would need or want to know first about popular education. What would you want to know next? etc.

Spend some time now isolating your minor points and arranging them in a logical order.

At this point it might be useful to find a colleague to discuss your outline with. Both of you should check that your outline flows logically. Check if there are any major gaps in your outline or if you need to cut down on some of the detail. Start thinking of how you will link one main section to the next - this will help to check your flow.

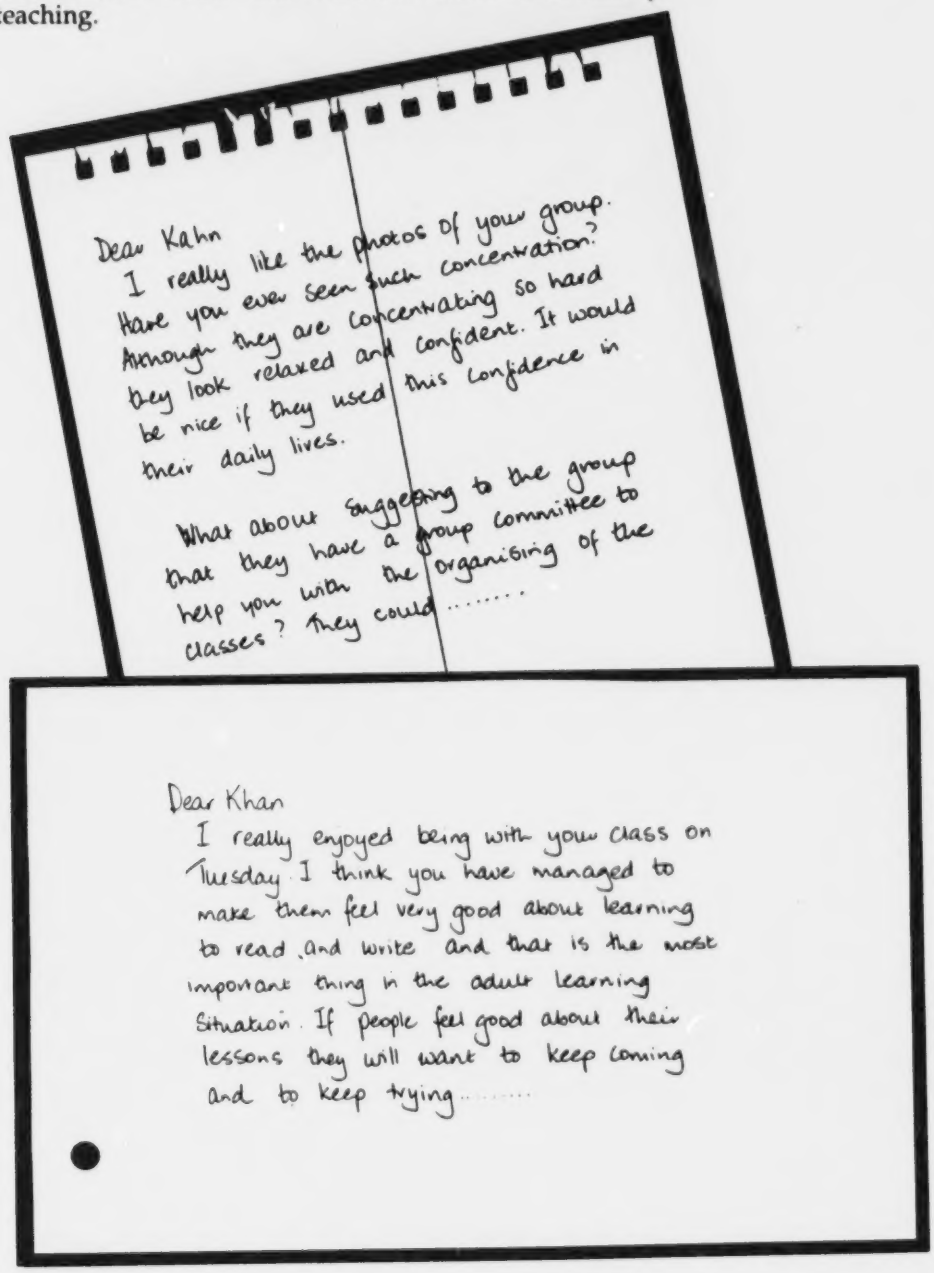
5 Sources

Where will you draw your information from - your own experience? interviews? books? discussions? List your sources for each section or chapter. State which sections need further research or additional information.

Finally, check that your material is going to meet your broad aims. If not, then go back to your main points and your minor points. Try to relate each of these to your overall aims. If they do not fit with your aims, then you may need to revise your points or even your aims.

Other ways to plan

Perhaps you found the above way of working too rigid. Another way to plan your material and to start writing is to think of a specific person in your audience group, like my colleague Nancy Murray did. She wanted to write a literacy teacher's guide. So, she thought of a literacy teacher she had worked with - Khan - and wrote him letters about literacy teaching.



Dear Kahn
I really like the photos of your group. Have you ever seen such concentration? Although they are concentrating so hard they look relaxed and confident. It would be nice if they used this confidence in their daily lives.

What about suggesting to the group that they have a group committee to help you with the organising of the classes? They could .....

Dear Khan
I really enjoyed being with your class on Tuesday. I think you have managed to make them feel very good about learning to read and write and that is the most important thing in the adult learning situation. If people feel good about their lessons they will want to keep coming and to keep trying .....

Nancy plans to use these letters as a way of organising her material. Why not try this? Write a letter to someone in your audience group telling him/her about your material. Tell the person what you want to say in your material, in what order, how, etc.

A good rule to remember when you start writing is that if you are having a hard time planning, structuring or putting your thoughts onto paper, then put it out of sight. Try to tell someone out loud what your material is all about. Then try writing from what you have spoken about.

However you decide to plan your material, you should now have quite a detailed outline to work from. ***Use this outline to start writing the first draft*** *of a small section of your material (eg 6-8 pages).*

When you have finished your first draft, use the checklist on the following pages to go through your own material. Then ask a colleague or a friend to comment on your first draft. Give the person your preplanning questions and answers that you worked on in Chapter 1, together with your first draft. Ask the person to use the checklist on the following pages to comment on your material.

Editing Checklist no 1 for comments on first draft

Give this checklist to a colleague, together with your first attempts and your preplanning questions.

Stage 1 of commenting:

First read through the preplanning questions and answers so that you understand the circumstances in which the potential reader is working. Remember that in a lot of learning material the written word is taking on most, or even all, of the roles usually performed by a facilitator in a classroom situation.

Stage 2 of commenting:

You need to see whether the article has clear aims and is logically organised. You also need to assess the writer's general approach and style. Make sure that it is clear and interesting. Consider the article as a whole rather than the detail of it, eg the language or words used.

Suggested procedure:

1 Read through the article once, but do not read the aims (if these are included) and do not do the activities.

   * What do you think the **aims** of the article are?

2 Skim the article looking at the **headings**.

   * Write these down.

   * The headings will tell you how the article is organised. Is the article organised in a logical order? Is it a sound approach to the material?

   * Are there enough headings?

   * Does the organisation of the material reflect the writer's aims? If it doesn't, identify the problem and make suggestions for reorganising the material.

3 Look carefully at the following points:

* Does the writer work from readers' experience or knowledge?

* Does she work from general to particular? From personal to analytical? From basic to more complex? From the known to the unknown?

* Does she involve readers actively and/or critically?

* Are there problems with these points in the written material? What are they?

* Will the reader's interest be maintained?

* Is the article too long?

4 Overview:

* Are there links between sections?

* Is there a general introduction and does it help the reader to know what she will read about in the article?

* Is there a conclusion or summary?

* Are there any problems with the writer's aims, main points, minor points and organisation of the material? What are they? Make suggestions for improvement.

Indicate to the writer areas where you think there are difficulties, giving examples, so that these 'mistakes' are not repeated in the rewrite.

CHAPTER

WRITING TO BE READ

What's covered in this section?

We have so far looked at planning for the booklet or chapter as a whole. We now begin to focus on the details of writing.

In this chapter we will look at how we can help people gain confidence as readers, so that they are not intimidated by the printed word. We will also discuss how to write material which encourages people to become critical, constructive and creative readers. In other words, material which allows the reader the space to question and think about what she is reading.

1 The Power of Print

> "A good writer can do many things. He can write funny, sad or exciting stories. He can influence his readers, get them to change their minds and agree with him. He can even persuade readers to do what he wants them to do. He can teach his readers, or he can fool them." (**Read Well**, Sached/Ravan publication)

> "Words are tools. They can be used to liberate or oppress, to enlighten or to confuse, to arouse anger and pain, joy or hatred. We need to know how to use them, to make sure that we are communicating what we want to communicate." (**We Speak for Ourselves, Book 3: In our own Words**, Grassroots.)

> "Everything that we read will have some kind of bias. So we must always try to be aware of the bias in what we read. A person's point of view or bias can depend on their religion, gender, race or social class . . ." (**Write Your Own History**, SACHED/Ravan Publication.)

The above quotes show us how **writers** use written material to meet a number of aims. They also show us that every piece of material is written by a writer or by a group of writers who have their own opinion and point of view. Most times the writer wants to persuade the reader to hold this same opinion. One of the most important roles that teaching material can perform is to show people that the printed word is not the 'final truth' - **including our own material**. It is important to show people that books, newspaper articles, magazines, etc do not merely present information and 'facts' in a neutral way. They all contain ideas, opinions, points of view. Look at school history textbooks. They present a particular version of history and often this version is a distortion of the truth or hides the truth.

Every writer selects what information to put into their material **and what information to leave out**. Often the information which is left out is the most important - we have direct experience of this during a State of Emergency

when censorship is tightened. Also every writer chooses the points she will emphasise and the points she will underplay.

'Writing for active reading' is a new and untried concept. This is what Jane Mace in **Learning from Experience** says about how printed material makes the **reader** feel:

> "A page of printed words looks final. The words are all on a straight line; the writing - because it is typeset on a machine - is even and regular. There are no crossings-out. There are no signs of the writer's uncertainty. There is none of the hesitation that you might notice when someone is speaking. The writer, the typist, the editor, the typesetter, the designer and the printer, have all had a hand in making sure that the page of print is a technically 'correct' piece of work.
>
> So readers start their relationship with the writer behind the print in the sense that the writer knew what she was doing. Readers are not able to interrupt or question the writer, as they could if they were in the same room as her . . . Readers may sometimes share the same sense of desperation about this that a student called Phillip expressed:
>
> > 'A piece of paper is dead, it's lifeless. I like an immediate response. Books, they just sit there on the shelf. They're lifeless. They don't answer you back. They don't jump out at you. All you can do with them is put them under the leg of a chair. Somebody ought to invent a new kind of book. If only somebody could invent a book where you could hold a conversation with it.'
>
> How are we, then, to become 'active' when we read? . . . And how are we to resist the feeling that the printed page is correct in what it says, as well as in how it looks?"

All material contains bias, opinion, selection of information, political aims, etc. We need to build our readers' **confidence**, so that they can **constructively** question what they are reading. We need to encourage people to read material **creatively and critically**. In other words, we need to empower our readers.

2 Empowering the reader - the '4C's'

The term the '4C's' - confident, critical, constructive and creative - was used by the people in the EWE (Each Working in Education) programme in the Eastern Cape. Their educational objective was to look at new, innovative and democratic ways of learning and teaching. We will try to see how we can build the '4C's' into the written material.

When we asked our workshop participants what their broad aims were in writing their material, this is what most of them said:

* They wanted their materials to be different from the usual commercial publications. Our participants wanted to give life skills to their readers, skills which would help them to examine critically and think about the numerous publications available to adult readers - newspapers, magazines, etc.

* They wanted to build the readers' confidence so that they could come to a text and pick up the meanings, including the hidden meanings, interpret these and test them against their own understanding of life.

* They wanted to take up Phillip's concerns and produce material which was alive, challenging and which recognised the reader as an active participant in the reading process.

But how do you involve readers actively in your material? How do you build confident, constructive, critical and creative readers?

Through your writing style and by using certain techniques, it should be possible to build the '4C's' into written material, in much the same way as in the classroom. Written material should involve readers actively, rather than simply pass on information, just as your workshop involves learners and does not only pass on information.

Let's first discuss how you would encourage active participation and build the '4C's' in a **classroom** or **workshop**.

3 How to encourage active participation in a workshop

Think about a classroom or workshop situation, where there is a facilitator and people working together in a group. How would you, as the organiser, help your workshop participants gain the '4C's' and become active in this situation?

Remember in Chapter 1 we asked you to think about an experience you had where you learnt a lot. That exercise is useful now to help you think about how to encourage active participation in a classroom situation. Do the exercise again.

Think about an experience or an event you had in the last six months where you learnt a lot - it may, for example, have been a discussion you had with friends or colleagues, or a workshop you attended.

Now think about these questions:

- What did you learn?
- Why did you learn it?
- What helped you to learn?
- What was the relationship between you and the people or person who helped you learn?
- Where did you learn - what was the context in which you learnt?
- What was your role in the situation, eg were you active or passive?
- Can you remember anything that made your learning easier or more difficult?

From your answers try to draw out basic principles of a good learning experience for adult learners:
(Jot down your thoughts on a piece of paper.)

- What can you say about the CONTENT (what should we teach)?
- What can you say about the LEARNING SITUATION or atmosphere?
- What can you say about the METHOD we should use?
- What about the RELATIONSHIP between the various people in the learning situation?

Now look at the chart on the following page. It was drawn up by our workshop participants and looks at how to encourage active participation in the workshop situation. You will see that it has 3 columns: Column 1 - Confident; Column 2 - Critical and Constructive; and Column 3 - Creative.

See if you agree with our workshop participants' ideas. Then include your own ideas, techniques and strategies, on how to build the '4C's' in the workshop situation. Use the notes you wrote up from the exercise.

HOW TO BUILD THE '4C's' IN THE WORKSHOP SITUATION		
Column 1: Confidence	**Column 2: Critical and Constructive**	**Column 3: Creativity**
* Recognise the learner's and the organiser's skills and respect these.	* Equal relationship.	* Raise curiosity.
* Respond as equals.	* Atmosphere of trust and openness.	* Build on people's experiences.
* Create atmosphere.	* Build on people's ideas and experiences.	* Move from the known to the unknown.
* Help learners to say what they want to learn and to negotiate this with the organiser.	* Your methodology and techniques must allow for a collective process — group work, discussion, using the experience of all in the learning situation.	* Do exercises and activities (tasks).
* Demystify.		
* Use relevant content.		
* Work from the known to the unknown.		
* Give participants the opportunity to state their expectations.		
* The organiser/ facilitator must state his own agenda.		

4 How to encourage active participation in written material

*Go back and look at your own ideas on how to encourage active participation in a workshop situation. How can these ideas be built into **written material**?*

Read the chart below which was drawn up by our workshop participants on how to encourage the reader to be an active participant in the reading process. Add your own ideas, techniques and strategies to the chart.

HOW TO ENCOURAGE ACTIVE PARTICIPATION IN WRITTEN MATERIAL

Column 1: Confidence	Column 2: Critical and Constructive	Column 3: Creativity
* Give learners the opportunity for success by starting with their own experience and with tasks they can already do.	* Use examples.	* Ask questions.
* Use non-academic language; speak directly to the reader; be present as a writer.	* Encourage readers to move beyond and think further about the material.	* Make the reader go beyond the material to other situations.
* Make people feel the material is theirs. Leave space for the reader's own ideas.	* Give readers the opportunity to practise and apply their learning.	* Use activities and exercises.
* Make the content relevant to the reader.	* Get readers to question material and respond to it.	* Encourage group work and discussion.
* As the writer, be open and self-critical.	* Put material into small, manageable sections.	* Use posters and teaching aids.
* State your own opinion.	* Allow the reader to disagree with your point of view.	* State the goal of each activity you use to motivate the reader and to help her understand the purpose of the activity.
* Use humour.	* Use headings constructively to make the reader think.	
* Use an accessible design.	* Leave space for the reader to evaluate what she has read.	

You have now spent some time drawing up a checklist on active participation in the workshop situation and in the written material. Let's pick up on some of the ideas and see how they would work in practice.

5 Some useful techniques for encouraging active reading

In this section we will look at the following techniques which writers have used to encourage people to read actively:

(a) Arrange your material logically.
(b) Make your headings meaningful.
(c) Reinforce your headings.
(d) Let the reader 'see' you, the writer.
(e) Imagine the reader's questions.
(f) Use the reader's experience and extend it.
(g) Build in exercises and activities for the reader to do.

Let's look at each technique in more detail.

(a) **Arrange your material logically**. We all read for different reasons - to get knowledge, to understand issues and problems, for entertainment and pleasure, to know what's going on in the world, etc. Some material we are prepared to struggle through, even though it is very difficult to read. But usually we are put off material which is too difficult to follow.

Perhaps if the material were better organised then we would be prepared to struggle with the language. One way to ensure that your material is firstly, read, and secondly, is read **actively**, is to arrange your material in such a way that it **flows logically and naturally**.

Look at these two different ways of presenting the same information. Which one is more logical? Why?

The association went to the council. The association was formed last year because residents were unhappy about their problems. So a group of people did a survey of the problems. Then they called a meeting to discuss these and the association was formed. It went to council to demand that they pay for maintenance. This was found to be a big problem in the area. The march to council came after a meeting where the people decided that they must go to council to complain.

The people in X have many problems. Last year a group of residents held a survey to find out the problems of the residents. The group then called a meeting to discuss these problems. At the meeting, the residents decided to form an association. This year the association called a meeting to discuss the problem of maintenance. The people at the meeting decided to march to the council to demand that they pay for maintenance.

These two articles were taken from Notes on Newsletters by Don Pinnock.

Remember these points when organising your material:

* Move from concrete reality to abstract principles.
* Start with familiar situations and then move to the unknown.
* Move from real people and real events to abstract principles.
* Move from the personal to the analytical.

(b) Make your **headings as meaningful and predictive** as possible. Chapter headings, main headings and sub-headings should be as specific as possible and should allow the reader to guess or predict the contents of the section.

How meaningful and predictive do you think the following chapter headings and section headings are:

Chapter 1 - PREPLANNING YOUR MATERIAL

- Audience profile
- Purpose of material
- Educational principles
- Material usage
- Design
- Resources and constraints

Are the above headings interesting and motivating? How can we rewrite them to make them more interesting? For example, the first heading could be written as : 'Before you start writing' or 'Questions to ask before you start writing'.

Remember that sub-headings are important because they break up the text into smaller, more manageable units.

Some headings look like the writer wished to hide the contents of the section for as long as possible. Headings which are too short often do this, eg 'Air and Burning'. This tells the reader nothing about the relationship between air and burning. A better heading might be: 'A fire will only burn if it has air.' Can you see that this heading provides a clue about the contents of the article?

Sometimes **headings are written in the form of a question**, for example, 'Why is noise in a factory harmful?' Why do you think this is done?

Headings written in the form of questions stimulate the readers to think about the answer before they actually read. This encourages activity on the part of the reader, rather than passive absorption of content. But remember that **the paragraph that follows the heading must answer the question.**

(c) **The contents of the heading should be reinforced as soon as possible.** Do not assume that people read headings, so repeat your heading in your paragraph - perhaps not in exactly the same wording. And remember to answer the question if you have written your heading as a question.

(d) **Let your readers 'see' you, the writer, in the material.** Why do you think this is so important? Being present as the writer shows the reader that a real person wrote the article or book. This helps the reader to understand that the article is not the 'final truth', but is the opinion or point of view of a particular person.

You can let the reader 'see' you in the material by pretending the reader is in front of you and by being conversational in your presentation. Be warm and friendly, eg address readers personally by using 'you'. This will get you away from the conventional textbook style and make your material more personal.

Look at these two paragraphs which both deal with the course of the Russian Revolution in 1917. Which paragraph lets the reader "see" the writer in the material?

The first paragraph comes from a book called **Lenin, Volume 3: Revolution Besieged**, written by the sociologist and historian Tony Cliff.

" ... In 1917 and the period following, the policy of the Bolsheviks consisted mainly in awakening ... the initiative of the masses. In three years of struggle the proletariat, first in the conquest of power, then in its consolidation and defence, showed exceptional collective heroism and self-sacrifice amidst unparalled tortures of hunger, cold and constant peril. Every time there was a real threat to the regime thousands of proletarians volunteered for the war front and for voluntary labour behind the front. In fact, half of all trade unionists volunteered for the Red Army, and scattered along a front stretching for thousands of miles, they died and taught others how to die. The revolutionary idealism of the proletariat was unprecedented. Half-starved people in felt shoes and dirty linen showed supreme heroism in the struggle for freedom ..."

This next paragraph comes from a book called **Six Red Months in Russia**, written by an American journalist, Louise Bryant.

"I will never forget the first time I saw the Red Guards going out to battle. A cruel wind swept the wide streets and hurled the snow against the bleak buildings. It was 25 degress below zero; I felt ill with cold under my fur coat. And there they came, an amazing, inspired mass in thin, tattered coats and their pinched white faces - thousands and thousands of them! ... they came pouring out of the factories in a mighty, spontaneous people's army - men, women and children. I saw boys in that army not over ten years of age ...

I wish every one in America could have seen that army as I saw it - all out of step, in odds and ends of clothing, with all sorts of old-fashioned fighting implements - some only armed with spades ... It took infinite courage, infinite faith to go out untrained and unequipped to meet the traditional bullies of Russia, the professional fighters, the paid enemies of freedom. All of them expected to die. Suddenly they broke into a wailing, melancholy revolutionary song ..."

Be as open as possible about your point of view and your opinion. Show that there are other opinions. Challenge the reader to think about both opinions and to make their own decisions. Allow readers to disagree with your point of view. Here are some examples of how to do this:

Conservative

Under the apartheid education system, there are better schooling provisions for blacks than there were before. Before apartheid very few blacks went to school. Under apartheid there has been an enormous increase in school attendance. There are far more schools and far more teachers than there were before.

Educational inequalities date back to the pre-apartheid period. The DET is doing all it can to reduce these existing inequalities.

Radical

Verwoerd himself said that Bantu Education should prepare blacks for certain forms of labour. And that's exactly what's happening in apartheid schools. Blacks are being prepared for lower-level jobs in the economy.

If blacks have four years of schooling, then they can basically understand the language of their white employers. Meanwhile, schools have taught them suitable attitudes and values: for example, they have been taught to be punctual and obedient and polite.

(SACHED/ Ravan Press, **The Right to Learn**)
In this example the writer has presented two different opinions and labelled them, 'conservative' and 'radical'. The reader will recognise the argument that she supports and the one she disagrees with.

- Finally consider the **political implications** when choosing information for the history. Do you think that you should include information which would put organisations in a bad light? What do you think of the following debate?

Rosalee If we exclude information for political reasons isn't it being just as biased as the history we find in school textbooks?

Steve I think that we have to leave out destructive information as our main aim is to further the struggle.

Rosalee But then we won't be telling the truth. It will be exactly the same as the old histories.

Steve But all history is written from a point of view and so it has to be biased. To further our cause we can also be biased. Our aim is to achieve a political goal.

Rosalee Then what we are writing is propaganda and not history. We must include both the good and the bad things if we want people to respect our work. They might not agree with our political aims but at least they will see we are not distorting our information just to further our line.

Steve What you are saying could destroy our struggle.

Rosalee No, exactly the opposite. By leaving out information now, in the future a situation might arise when that information is what we need. What do we do then? We have to learn from history in order to help develop our organisations.

Discuss this issue in your group and see what the members feel about it. You may feel that you have to discuss it even more widely. Discuss this question in your organisation as the information which you are considering may directly affect them. Only after you have consulted each other should your group decide to put in or leave out the information.

(Lesley Witz/ SACHED/ Ravan Press **Write Your Own History**)

In this example, the writer has quoted a discussion about presenting different points of view and has then asked the reader what she thinks.

(e) **Imagine that the reader is 'listening' to you and eager to ask questions.** So anticipate the questions the reader will ask and use these questions in your material. They make the reader think and respond creatively. Here is an example of how this is done:

> They wanted to take up *Phillip*'s concerns and produce material which was alive, challenging and which recognised the reader as an active participant in the reading process.
>
> But how do you involve readers actively in your material? How do you build confident, constructive, critical and creative readers?

(f) **Use the experience of your readers**. Draw your examples, stories and interviews from your readers' own life experience. This makes the material directly relevant to your readers. They feel the material is theirs and they can identify more closely with it. Readers gain confidence because the situation is familiar and they can test it against their own understanding of life.

Look at these two quotations about the same topic. Which one is easier to understand? Which one do you identify more closely with and why?

> "... at a certain point in their existential experience the oppressed feel an irresistible attraction towards the oppressor and his way of life. Sharing this way of life becomes an overpowering aspiration. In their alienation, the oppressed want at any cost to resemble the oppressor, to imitate him, to follow him ... Self-depreciation is another characteristic of the oppressed, which derives from their internalisation of the opinion the oppressors hold of them ... The struggle begins with men's recognition that they have been destroyed. Propaganda, management, manipulation - all arms of domination - cannot be the instruments of their rehumanisation. The only effective instrument is a humanising pedagogy ..."
>
> From **Pedagogy of the Oppressed,** by Paulo Freire

> "In society the people who have power often oppress those with less power. This oppression is not just the fault of the oppressors: the oppressed actually contribute to their own oppression by accepting the oppressors' version of reality. They believe that they really are inferior, so it's right that the oppressors rule them and have privileges and power ... They believe that their situation is the 'natural order of things'.
>
> Oppressed people need to look at their own situation consciously. They need to become critically aware of their own oppression. They need to discover ways of taking action to change that situation. Education can help them to achieve this."
>
> From **Learning from a Literacy Project**, by Linda Wedepohl

Extend the reader's experience by moving towards the more unfamiliar and possibly the more analytical.

(g) Another way of extending the reader's knowledge is to **build exercises and activities into the material**. These make the reader more active and they give the opportunity to apply learning to unfamiliar situations. Remember that the more active the reader is, the more she will learn. Some activities you could use include, discussion questions, case studies, simulation games, role playing, skill practice exercises, field projects, etc. Let's spend some time here thinking about activities and exercises.

6 Activities and exercises

There are different levels of activities which can be used to achieve different types of aims. This chart shows you some of the different activities and what they can be used for.

Different kinds of activities				
(a) Activities which test the reader's ability to *recall* or *remember* information, eg multiple choice exercises.	(b) Activities which aid *understanding* of points taught, eg comprehension exercises.	(c) Activities which help readers do a *task* or learn a *skill*, eg practise letter writing.	(d) Activities which help *bring a number of ideas* together and help readers *apply* them in practice, eg discussions, debates.	(e) Activities which help readers *analyse* and critically *evaluate* information, eg role play.

Before you decide whether to use an activity in your material or not, and which one to use, ask yourself a few questions:

* Why do you want to use an activity? (purpose)
* What results do you want to see arising from the activity? (What do you want to see happen?)
* What level of activity do you want to use? (Do you want to test the reader's memory or do you want to involve him in analysing a situation?)
* Who will be involved in the activity? (Does it involve individual or group work?)
* What specific activity would best meet your aims? (Choose the appropriate technique.)

It is no good, for example, using a role play if the book is for people who are working on their own. Or it is pointless using a simulation game when you simply want to test if the reader remembers a point. Grade your activities so that readers develop skills as they work through the exercises or questions, eg put easier questions first and lead up to the more difficult situations. The easier questions will help the reader feel confident that he can do what is required, and he will feel encouraged to carry on.

Also, always remember to tell your reader what the aim of the activity is, so that he knows what is expected and why he is taking the time to do the activity.

Let's now look at a few examples of the different kinds of activities you could use in written material. After each example there are some questions for you to think about.

(a) **An activity to test understanding:**
(from **Learn and Teach** magazine, No 1 1988)

Here is a list of words about law from the article on page 24:
Read the list and tick the words you already know.

- claims
- an interpreter
- a dispute
- a clerk of the court
- institute an action against someone
- a summons
- sue
- a lawyer
- a messenger of the court

Don't worry if you do not know some of the words. You will find out what they mean in the next exercise.

Fill in the gaps in the sentences with words from the list in exercise.1. This will help you to work out the meanings of some of the words you don't know. If you still don't know the meaning of a word and you can't guess the meaning, ask someone in your group. Or check the answers in the box below.

1. If the commissioner of the court doesn't understand your language, an _____ will translate your words.
2. The _____ _____ _____ _____ is the person who can tell you where to go for legal advice.
3. You can ____ a person if they owe you money. This means that you can take the person to court to get your money.
4. If you _____ ___ _____ _____ someone, it means you are taking that person to court.
5. Most people cannot afford to pay for a _____. That is one good thing about Small Claims Courts - you don't have to pay a person to speak for you. You speak for yourself.

Check your answers.

ANSWERS

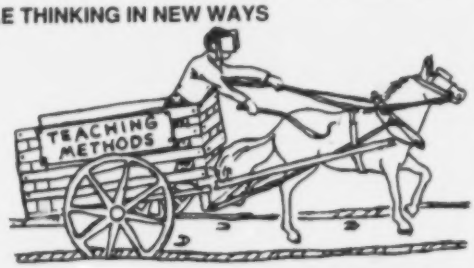
1. interpreter 2. clerk of the court 3. sue
4. institute an action against 5. lawyer

- What is the aim of this activity?
- What level of skill is being tested or taught?
- Where would you use this type of activity?
- Can it be improved in any way?

(b) **An activity to test understanding:**
(from **Helping Health Workers Learn**, David Werner and Bill Bower)

A PUZZLE TO GET PEOPLE THINKING IN NEW WAYS

All of us, teachers and students alike, get into 'ruts'. And like horses with blinders, we often tend to look at things from a narrow point of view. We keep on trying to solve problems in the same old way.



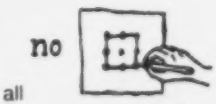
New approaches to health care require new approaches to teaching and learning.
This means tearing off the conventional 'blinders' that limit our vision and imagination. It means going beyond the walls of the standard classroom and exploring afresh the world in which we live and learn.

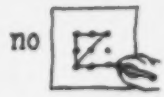
A number of 'tricks' or puzzles can be used to help planners, instructors, or students realize the importance of looking at things in new ways - of going beyond the limits their own minds have set. Here is an example.

Draw 9 dots on a paper, on the blackboard, or in the dust, like this.

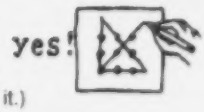
Ask everyone to try to figure out a way to connect all the dots with 4 straight lines joined together (drawn without lifting the pencil from the paper).

You will find that most persons will try to draw lines that do not go outside the imaginary square or 'box' formed by the dots.
Some may even conclude that it is impossible to join all the dots with only 4 lines. You can give them a clue by saying that, **to solve the puzzle, they must go beyond the limits they set for themselves.**



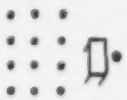


At last, someone will probably figure out how to do it. The lines must extend beyond the 'box' formed by the dots. (Be careful not to shame the students or make them feel stupid if they cannot solve the puzzle. Explain that many doctors and professors also have trouble with it.)



After the group has seen how to solve the puzzle, ask some questions that help them consider its larger significance. You might begin with questions like these:

- In what way is a classroom like the box formed by the dots?
- How does the idea that 'education belongs in a classroom' affect the way we look at learning? At health? At each other?



And end with questions like these:

- What can we do to help each other climb out of the mental 'boxes' or 'ruts' that confine our thinking, so we can explore new ways with open minds? Is this important to people's health? How so?

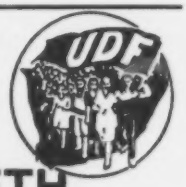
- What is the aim of this activity?
- What level of skill is being tested or taught?
- Where would you use this type of activity?
- Can it be improved in any way?

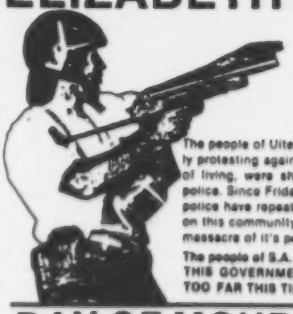
(c) **An activity to teach a skill:**
(from **How Organisations Work Book 6: Using Media,** Human Awareness Programme)

DISCUSSION QUESTIONS

Here is the front and back page of a pamphlet. What do you think this pamphlet is aiming to do? Do you think it is successful in this aim? Why?

OVER 70 KILLED IN PORT ELIZABETH





The people of Uitenhage, peacefully protesting against the high cost of living, were shot down by the police. Since Friday, last week, the police have repeatedly opened fire on this community resulting in the massacre of it's people.

The people of S.A. are saying: THIS GOVERNMENT HAS GONE TOO FAR THIS TIME.

DAY OF MOURNING
THURSDAY 28 MARCH, 1985

A STORY OF TERROR

Innocent people in Uitenhage were ruthlessly gunned down simply because they protested against the ever-increasing cost of living.

The Port Elizabeth Black Community Organisation (PEBCO) called on the people to unite against these increases by organizing a weekend of protest.

Together with PEBCO the people decided they will stay away from the city centres for the weekend (16 and 17 March) and stayaway from work on Monday, 18 March.

The stayaway was 100% successful but the peaceful nature of the protest was brought to an end when police shot down the people. By Monday they had already killed 13 people and wounded many more.

On Thursday, exactly 25 years since 69 people were gunned down by police in Sharpville, the police once again opened fire. They shot down people who were peacefully marching to bury 6 of their friends who had been killed in the weekend.

But this time they went too far. Using rifles they killed 17 people and wounded hundreds.

APARTHEID IS VIOLENCE

The history of apartheid has been a history of violence against our people.

- In Sharpville, on 21st March 1960, 69 people were gunned down and 187 were injured.
- In Soweto in 1976, 1000's were massacred and injured.
- Again in 1985, during the education boycotts, students in many parts of the country were mercilessly shot down.
- In the Vaal Triangle, last year hundreds were killed.

And today, once again apartheid is responsible for spilling the blood of yet another 43 people in Uitenhage.

This state exists through sucking money from the poverty-stricken masses through perpetual financial taxation like the notorious G.S.T.

We demand the release of our leaders presently charged for High Treason.

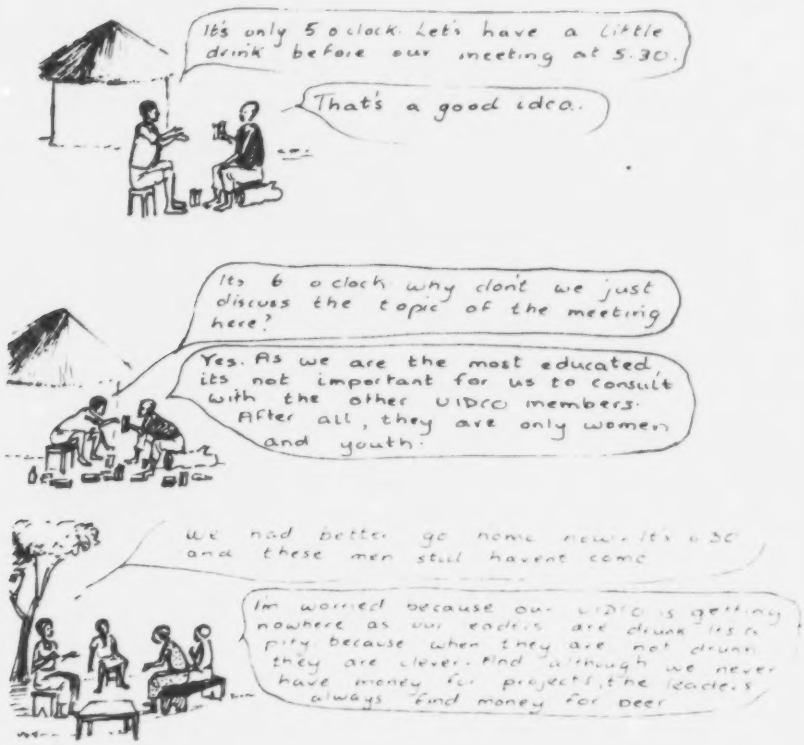
THE STRUGGLE FOR FREEDOM, PEACE AND JUSTICE IS NOT AN ACT OF TREASON

END THIS VIOLENCE!

- What is the aim of this activity?
- What level of skill is being tested?
- Where would you use this type of activity?
- Can it be improved in any way?

(d) **An activity to stimulate discussion and lead to analysis:**
(from **Let's Build Zimbabwe Together**, The Ministry of Community Development and Women's Affairs)

Drunk Leaders
Act the story shown in the cartoon


It's only 5 o clock. Let's have a little drink before our meeting at 5.30.
That's a good idea.
Its 6 o clock why don't we just discuss the topic of the meeting here?
Yes. As we are the most educated its not important for us to consult with the other WDCC members. After all, they are only women and youth.
We had better go home now. It's 6.30 and these men still haven't come
Im worried because our WDCC is getting nowhere as our leaders are drunk. Its a pity because when they are not drunk they are clever. And although we never have money for projects, the leaders always find money for beer

Discussion

1. What do we see happening in this play?
2. Why were the women and youth so worried about the leaders?
3. Have we seen examples of drunken leaders in real life? If so, describe them.
4. What other problems can drunkenness lead to?
5. When is it acceptable to drink alcohol?
   not acceptable?
6. Why do you think some people drink too much?
   What is missing in their lives that makes them turn to drink?
7. What can we do to prevent leaders and people in responsible positions, from drinking too much?

- What is the aim of this activity?
- What level of skill is being tested or taught?
- Where would you use this type of activity?
- Can it be improved in any way?

(e) An activity to teach analysis, synthesis and evaluation: (from **Down Second Avenue - The Comic**, SACHED/ Ravan Publication)

Be a reporter

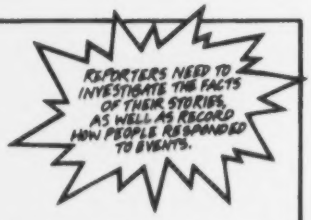
Imagine that it is the year 1942. You are a reporter working for a Pretoria newspaper. Your editor asks you to write an article about the forced removals from Marabastad. You decide to interview Es'kia Mphahlele. He tells you the following ...

> The municipality took the initiative, with the approval of the Smuts government, to move Marabastad to Atteridgeville, nine miles out of town. The municipality wanted the Marabastad land for white people. Several Marabastad tenants were happy enough to move to three-roomed houses with electric lighting, sewerage lavatory, a small coal stove and fenced yard, away from the squalor of Marabastad. Those who owned houses in Marabastad were most grieved because compensation was utterly low. Also, they hadn't been consulted, and they had owned their houses, which they wouldn't be allowed to do in the new location. Tenants and landlords both complained about the distance they would have to travel to and from work, using very bad wartime bus transport.

Then you interview Es'kia's grandmother. She had resigned herself to the change.

> 'That's the white man's law. It will be nice living and dying in a new fresh house. ... The white man is our god now, what can we do and I can only be happy to know that I have sent all my children to school and they can look after themselves wherever they go so God's shadow will always be beside them.'

Opposite is a page from your newspaper. It is ready for you to write your article on it. You can see that at the top of the page is the headline, 'Marabastad — forced to move.' Next to this headline there is a map which shows Marabastad, Atteridgeville and Pretoria. The newspaper's artist has asked you to draw a ring around the distance from Marabastad to Pretoria, and another ring around the distance from Atteridgeville to Pretoria. Draw your rings on the map now.



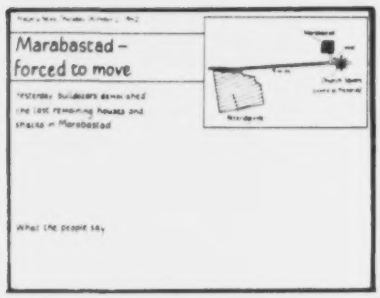
You can also see that on the newspaper page there is the lead sentence, 'Yesterday bulldozers demolished the last remaining houses and shacks in Marabastad.' Continue with your article by answering the following questions:

- Why were some houses and shacks demolished by bulldozers?
- Who forced the people to move from Marabastad?
- Why were they forced to move?
- To which locations did the people of Marabastad move?
- Why did people now have to travel some distance to go to work?

Now, you can see a sub-heading which says 'What the people say'. Continue with your article under this sub-heading by answering these questions:

- Which people were happy to move? Why?
- Why were people who owned houses dissatisfied with their compensation?
- How did Es'kia Mphahlele's grandmother feel about the change?
- How do you think most people felt about the move?

The Black Sash Library and the South African Institute of Race Relations (SAIRR) are good places to go to for more information about forced removals from places like Marabastad and Sophiatown. An informative book to read on forced removals is 'Nought For Your Comfort', written by Trevor Huddleston.



- What is the aim of this activity?
- What level of skill is being tested or taught?
- Where would you use this type of activity?
- Can it be improved in any way?

Remember these important points when you use an activity or exercise in your material:

* Make sure that your activity is related to the aims of your book or chapter. In other words, don't simply use an activity for the sake of it. You need to be clear about why you are using the activity and what you expect readers to learn from it. Tell your readers what the purpose of the activity is and why they should try it.

* Give clear and simple instructions to the reader about what he must do. Readers will not do an activity if the instructions are confused and unclear.

* Do you need to give answers for questions in the activity? Remember that answers can be used to teach. Where will you place your answers? at the end of the book or chapter? on the same page? Remember to tell your readers where they can find the answers.

* Grade your activities from simple to more complicated. This gives the readers the opportunity to succeed with the more simple questions and encourages them to go on.

7 Design your own activities

At this point you may want to go back to your first draft to check that you have actively involved your readers in your material. Check that you have built in the '4C's' as much as possible. Look back at the techniques on active reading that we have discussed (pages 44-50) and try to build them into your material. You may also want to include an activity or a series of activities for your reader to do, or some questions to think about or discuss.

For those people who feel they need practice in how to design an activity or exercise, this next activity will help you.

Here are two pieces of material for you to read and work on. The first piece comes from the book, **Write your own History** by Lesley Witz, published by the SACHED Trust and Ravan Press. The second is from a book called **Women's Problems**, written by Kathy Bond-Stewart, published by the Zimbabwe Publishing House.

Look through both pieces, read the instructions and then choose **one piece** to work on.

1 This piece from **Write Your Own History**, looks at bias in newspaper reports. Read through the piece and then decide how you would use it to teach readers about bias. Design and write up an activity around the piece to meet your aim. (Choose your own readership group as the audience.)

You can find an example of an activity around this piece in the pocket at the back of this book. It is labelled Chapter 3.1.

WRITE YOUR OWN HISTORY

Activity 4 Finding bias in newspaper reports

Newspaper reporters claim that they report only 'the facts' about an event. They say they don't express feelings or opinions about an event. In this activity we are going to look at two extracts from different newspapers and see if they give the same 'facts'.

First read these two passages and then try to fill in the chart which follows.

2 die in clashes at Mamelodi — police report

Two people, a man and a woman, were shot dead as police clashed with mobs during a day of unrest in Pretoria's Mamelodi township yesterday.

A police report said that at 10 am a group of Blacks stoned a police vehicle. Police opened fire, fatally wounding a Black female. A Black male was also arrested.

In a later incident a group of Blacks threw a petrol bomb at a police vehicle. One round from a shotgun was fired, fatally wounding a Black man, the police report said.

Residents of Mamelodi staged a stayaway from work yesterday.

Township residents confirmed that most residents had not gone to work.

Earlier there were reports of people marching through the township in protest against the local council. The march was said to be in protest at high rents, the presence of police in the township, and the banning of weekend funerals.

The march was stopped by police. Most bus and taxi drivers servicing Mamelodi were warned by organisers of the stayaway not to operate yesterday, and groups of youths stood at terminals and railway stations to turn away workers.

Extract from THE CITIZEN 21 November 1986

6 die as police fire on crowd

Police and soldiers manned roadblocks around Mamelodi, near Pretoria, late last night after at least six people — including elderly women — died and hundreds of people were injured when police opened fire on a crowd of 50 000.

The crowd had been marching on the Development Board offices after a massive stayaway organised by local youths in protest against the army presence in the townships, high rents, stringent restrictions imposed on unrest funerals and the banning of weekend funerals.

The Mamelodi doctors, who together treated over 50 people, said most of the injured had been shot in the back with birdshot and buckshot and many had lacerations.

Dr Fabian Ribero, 52, said his consulting rooms were visited by over 30 people who 'looked like they had been in a war'.

Residents claim that they had asked the Mayor of Mamelodi, Mr Bennet Ndlazi, to lead the march to meet senior police officials to protest against the police presence in the area, the banning of funerals at weekends and high rents.

Witnesses said the crowd, consisting of old and young men and women and their children, gathered outside the board offices and waited for the mayor.

Armed police and soldiers arrived at the offices and told the crowd to gather at the local stadium if they had any grievances to voice.

The mayor tried to address the crowd from a police Casspir but was drowned out by chanting.

Police ordered the crowd to disperse within five minutes. They ignored the order and police opened fire. Witnesses said scores of people were injured as the crowd stampeded. Old men and women were trampled underfoot.

Youths then went on the rampage, stoning and gutting a number of delivery vehicles and setting up barricades with burning tyres, rocks and electric poles.

Extract from THE CAPE TIMES 21 November 1986

2 This piece comes from **Women's Problems** and is a story about a Zimbabwean woman, Mai Mubaiwa. Read through the article. Then design and write up an activity on how to use the story to get literacy learners talking about women's problems. (Your readership group is literacy learners.)

You can find an example of an activity around this piece in the pocket at the back of this book. It is labelled Chapter 3.2.

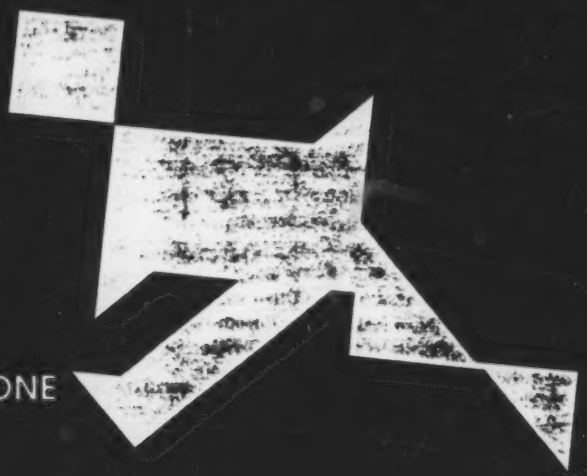
1. Housework

Story to Act

Mai Mubaiwa lives in a village. Everyday she works very hard. She wakes up early to make a fire and prepare breakfast for her family. After breakfast VaMubaiwa, who is a road-builder, goes to work, and Chipo (15), Tendai (13) and Rudo (9) go to school. The youngest child, Chisi (18 months) stays at home. Mai Mubaiwa cleans the house, puts Chisi on her back, and goes to the fields. She works in the fields until 3 o'clock, then she goes to the road to sell vegetables. She knits while she waits for people to buy her vegetables. In the late afternoon she collects water and goes home. VaMubaiwa comes home from work. He sits down, asks for a beer, and tells the children to be quiet. He reads the newspaper and Tendai does his homework while Rudo, Chipo and Mai Mubaiwa prepare the supper. After supper VaMubaiwa goes to bed. But Mai Mubaiwa goes to bed late because she still has to wash the younger children and wash the dishes.

Now look at your own material. How can you make your readers more actively involved in the reading process? How can you build the '4C's' into your material? What activities or other techniques can you use to challenge the reader and make the material alive and interesting? Build these ideas into your material now.

CHAPTER 4



LANGUAGE, STYLE AND TONE

What this section covers

At this point you should have a first draft of a small section of your material. Hopefully you have found someone to comment on and critique this draft. How did you feel about the comments? Were they useful? Do you need to restructure or refocus your material? There are more hints and suggestions in this chapter which you may want to try out in your material.

This section documents a workshop which was presented by Cathy Kell from CER (Centre for African Studies, University of Cape Town). You will see that Cathy focuses on the language, style and tone you use in material for adult readers who have English as a second language.

By *language* we mean the words and sentences you use in your material, eg uncomplicated sentences, familiar words or unfamiliar words which are explained, etc.

By *style* we mean your approach, eg the use of humour, being conversational, using stories, examples, etc.

By *tone* we mean how your material 'sounds' to the reader, eg is it too simplistic? or patronising? or academic? etc.

1 What makes material accessible?

Let's do an activity to help us discover what makes material accessible and appropriate for adult readers.

Here are two stories for you to read and comment on. They are, 'Independence makes people laugh and cry!' from **The Reader**; and 'Fight for a living wage!' from **Grassroots Publications**. Read through Story 1 and then answer the questions which follow. Then read through Story 2 and answer the questions which follow. Try to work with a colleague or in a group, or answer the questions on your own.

By 'accessible material' we mean material which is written specifically for new or unpractised readers. Perhaps this person is also reading material which is not written in her home language. Although the material should be easy to understand, this does not mean it should be simplistic or patronising. Rather the material needs to speak directly to the adult reader who has a life-time of experience and skills. It should challenge the reader to think critically and creatively.

By 'appropriate material' we mean material which is based in and draws on the life experience of your readers. For example, the content, the examples, the activities, etc should all be relevant to the needs of adult readers.

THE READER - February/March 1982

Independence Makes People Laugh and Cry!

The Ciskei says that it is now independent. On December 4 1981, the Ciskei had Independence celebrations in the Ntaba Kadoda stadium. In the middle of the celebrations, the Ciskei flag fell down. Many people laughed. They said this shows that Ciskei independence is just a joke.

The people laughed. But they were not happy. Independence has not helped the people of Ciskei. Many people say it is just more trouble.

The South African government wants to divide the black people. They want each group of black people to feel separate from each other group. So they give each group a piece of land and call it a homeland. Now the South African government has decided that the Transkei, Bophuthatswana, Venda and the Ciskei are independent. But many black people are angry about this independence.

"Independence is bad for the workers," says Mr Charles Mpondo. Mr Mpondo works in Cape Town. He is a citizen of the Ciskei. Mr Mpondo says, "Independence makes the workers weak. If we lose our jobs or if we make trouble, they just send us to the homelands.

"They tell us we can't stay with our families in the city. They say we are not South Africans, we are Ciskeians. But I have lived for years in Cape Town. Of course I am South African.

"I think this government gives us independence because it wants to send some kinds of people out of South Africa. Anyone who will make trouble, go on strike, or say bad things about the government, the government will send him out. They will send him to his own country."

Now the South African government is helping some people in the Ciskei. It gives lots of money to Prime Minister Lennox Sebe, the chiefs and the government officials of the Ciskei. These people are getting rich. They own lots of land and have smart cars.

The chiefs and officials help the South African government. They put many people in jail. They put more than 200 trade union leaders in jail last year. There are three big unions for workers in that area. They are the South African Allied Workers' Union (SAAWU), the African Food and Canning Workers' Union (AFCWU) and the General Workers' Union (GWU). Sebe will not let these unions have meetings in the Ciskei.

The Ciskei government also finds workers for South African employers. The Ciskei government has an organisation called Manpower Development Centre. We can say MDC for short.

Workers go to the MDC to get jobs. The worker fills in a long form. Then he gets a job. His boss also fills in a form. He writes if the worker is good or if he goes on strike or causes trouble. The boss sends these forms to the MDC. The MDC will never give a worker another job if he has made trouble for his boss. The MDC also talks to the chief of the area where the worker lives. The chief can punish that worker or his family. So the MDC helps to control workers.

Charles Mpondo says, "The Ciskei government is not for the workers. It is like a little brother to the South African government."

Questions to discuss on Story 1

1 What do you like and dislike about the story? What made it accessible or inaccessible?

2 Look at the headings, introductions and conclusions. What do you think of them?

3 What techniques help the story communicate its messages well? (Look at language and style.)

4 What is the writer's **aim** in writing the story? (Think about what was said about the power of print in Chapter 3.)

Our workshop participants had a mixed reaction to Story 1. Here are the points that we reached consensus on. Decide whether you agree with these points or not, and then **draw up your own checklist**. As you can see, we have divided the lists into comments about style, language and tone.

CHECKLIST

What we like about Story 1: 'Independence makes people laugh and cry!'

Style	Language	Tone
* Use of direct speech (quotations)	* Very readable	* Clear central theme
* Use of contrast ('laugh and cry') (The writer could have a photo to show the contrast.)	* Simple information * Short sentences * Simple tenses	* Clarifies concepts. * You 'hear people's voices'.
* The story has a specific audience - workers - but tries to talk to other readers.	* No passives - **who** is doing what to whom is clear.	
* Use of bitter humour	* Simple connectives, eg 'So...' 'Now...'	
* Use of metaphor, a simple story to explain an abstract concept		
* The headings and introduction help the reader to predict what will be in the story.		

What we disliked		
Style	**Language**	**Tone**
* Heading makes the story light-hearted and it is not a lighthearted topic.	* Sexist language: no place for women	* Preacher-like * Too simplistic * Doesn't leave room for reader to **think.**

Now read Story 2 - 'Fight for a living wage' and then answer the questions which follow.

FIGHT FOR A LIVING WAGE!

- A LIVING WAGE FOR ALL
- 40 HOUR WEEK WITHOUT LOSS OF PAY
- MAY DAY, JUNE 16 AND SHARPEVILLE DAY AS PAID PUBLIC HOLIDAYS
- NO TAX DEDUCTIONS
- A MINIMUM OF SIX MONTHS PAID MATERNITY LEAVE
- AN END TO THE HOSTEL SYSTEM AND DECENT HOUSING NEAR OUR WORK
- THE RIGHT TO DECENT EDUCATION AND TRAINING

These are the main demands in the Congress of South African Trade Unions's Living Wage campaign which was launched recently.

The decision to embark on the Living Wage campaign was made following discussions among thousands of workers in COSATU affiliates country-wide.

COSATU says: "Our economy is dominated by a handful of giant monopoly companies. Nearly ninety percent of the wealth we produce is owned and controlled by just ten big companies.

Our struggle for a living wage is the struggle to make sure the wealth we produce comes back to us, to meet our needs. We need strong and powerful organisation to challenge the mighty monopolies in the struggle for a living wage. The Living Wage campaign is a direct challenge to the capitalist system in this country."

For years now apartheid capitalism has been built upon the system of cheap and controlled labour which has caused workers and their families extreme suffering and hardship.

"While workers built the mines, factories, farms and everything of value in our country, the only thing they get in return was poverty and starvation.

Now workers have had enough. And they intend using their organised strength under the banner of Cosatu to demand a living wage for all."

The living wage campaign will have a National Co-ordinating Committee (NCC) and Regional co-ordinating committees. Each union will also elect a co-ordinating committee which will be represented in the NCC (2 delegates for unions with more than 15000 members and one for unions with less than 15000 members nationally plus national office bearers of Cosatu) and the RCC (2 delegates for unions with more than 8 000 members and one for unions with less than 8 000 members regionally plus regional office bearers of COSATU). Locals can play a very important role through local living wage committees in mobilising, educating through publicity material and holding general meetings.

May Day and June 16 will be high points of the campaign.

There is no exact figure as to what exactly would be a living wage as needs differ from worker to worker. But worked out on a basis of the basic requirements of any person, there are many who say that a living wage could be anything from R800,00 upwards. But definitely not less than R800,00.

However, each union in Cosatu is working out its own demands for a minimum wage. One of Cosatu's biggest affiliates, the Metal and Allied Workers union (Mawu) has already demanded a minimum wage of R4 per hour and a guaranteed personal increase across the board of R1 per hour.

The campaign will not be an easy campaign to win. Massive Living Wage campaigns have been fought by Cosatu unions over the past few years.

These struggles have brought workers into direct confrontation with the bosses. And the bosses have fought back hard.

Now for the first time the efforts of all Cosatu unions are being co-ordinated in a national campaign.

- *Grassroots Publications*

Questions to answer on Story 2

1 What do you like and dislike about the story? What made it accessible or inaccessible?

2 Look at the headings, introductions and conclusions. What do you think of them?

3 What techniques help the story communicate its messages well? (Look at language and style.)

4 What is the writer's aim in writing the story? (Think about what was said about the power of print in Chapter 3.)

Once again our workshop participants had a mixed reaction to Story 2. Here are the points that we reached consensus on. Decide whether you agree with these points or not, and then **draw up your own checklist**. As you can see, we have again divided the lists into comments about style, language and tone.

CHECKLIST

What we like about Story 2: 'Fight for a living wage!'		
Style	**Language**	**Tone**
* Strong introduction, but bad layout		
What we disliked about Story 2		
* No flow or links between paragraphs	* Mixes tenses	* Unquestioned position - it doesn't make people think
* Contradiction between heading and text	* Uses difficult terms, too much jargon which shuts people out	
* Important points don't come across with the importance they deserve	* Doesn't explain difficult words	
* Depersonalises the organisation	* Grammatical mistakes	
* Glosses over problems and differences	* Spelling mistakes	
* Assumes that people understand speech marks (" ")	* Not accessible	

The checklists that you have drawn up point to techniques and styles which make writing accessible and appropriate or inaccessible and inappropriate for the adult reader.

A very important discussion that we had about the two stories centered around **how far they encouraged readers to think critically about what they were reading**. Some of our workshop participants felt that the stories were authoritarian in style and tone, and that this did not leave readers space to think and form their own opinions. They said that the stories were 'pushing a line' and in doing this were no different to the commercial press or to commercial publications, which try to tell people what to think and how to think.

Shouldn't progressive publications be different? Shouldn't they raise consciousness about issues, uncover hidden reality; present both sides of the debate; state which point of view they are putting forward and why; and allow readers to work through their own views and decide for themselves? What makes progressive publications different from commercial ones? Is it that they should try to encourage critical thinking in readers?

Some people disagree with the above view. They would say that to counteract the propaganda that the commercial press feeds people, we must be just as rigorous and use the same tactics to push our own line.

What do you think? Should progressive publications simply persuade people to follow a line, or should they encourage critical thinking on the part of the reader? Do the two things have to be mutually exclusive?

There are no right or wrong answers to the above questions. But the discussion and the issues it raises are very important for you to think about for your own material and your own writing. The conclusions you reach will have implications for what you write and also for the way you write. You should take the following into consideration:

* What is your main aim in writing material? Does this include a political aim? If so, how will you meet this aim in the written material?

* What is the best writing style or strategy to use for your particular audience group?

- How will your material be used? Will the reader be on her own, or will she have the benefit of a group to critically discuss the material and come to her own decisions?

Let's return to what makes material accessible and appropriate to adult readers. We will now look in detail at some of the more problematic sentences from Story 2, 'Fight for a living wage!'.

2 Rewrite the sentences

We have taken six sentences from Story 2, 'Fight for a living wage!' for you to analyse. You can either do this activity in a small group or on your own. The purpose of this activity is to pick up more hints about what makes language, style and tone more accessible and appropriate to the reader.

- Imagine that Story 2 was written for a post-literacy audience (Std 5-6) who have English as a second language.
- Read each sentence and decide what are the main problems with each one.
- Then choose 3 sentences to rewrite for this specific readership group.

SENTENCE 1: These are the main demands in COSATU's Living Wage Campaign which was launched recently.

SENTENCE 2: The decision to embark on the Living Wage Campaign was made following discussions among thousands of workers in COSATU affiliates countrywide.

SENTENCE 3: Locals play a very important role through local Living Wage Committees in mobilising, educating through publicity material and holding general meetings.

SENTENCE 4: May Day and June 16th will be high points of the campaign.

SENTENCE 5: There is no exact figure as to what exactly would be a living wage as needs differ from worker to worker. But worked out on the basis of the basic requirements of any person, there are many who say that a living wage could be anything from R800 upwards. But definitely not less than R800.

SENTENCE 6: Massive Living Wage campaigns have been fought by COSATU unions over the past few years.

SENTENCE 1: **These are the main demands in COSATU's Living Wage Campaign which was launched recently.**

Did you choose to rewrite sentence 1? Here is what our workshop participants said about this sentence.

Comments:

Basia: A post-literacy audience will not understand terms like, 'launch', 'campaigns', 'living wage', 'demands'. However, these are words that are used so often that they need to be used **and** explained.

Caroline: The sentence is a clumsy one. It is not clear **what** was launched - COSATU or the Campaign? (This is called a passive construction, where who is doing what to whom is not clear.)

Kelly: The writers have used the present and the past tense in the same sentence and this is sometimes a problem.

Rewritten:

> "COSATU has launched a Living Wage Campaign. These are the demands . . . " or
> "Workers demand . . ."

Mercia: But will people understand these terms?

Pat: You could use 'new' instead of 'launched', eg "The main demands in COSATU's new Living Wage Campaign are . . ."

> "At a big meeting, attended by many workers, COSATU decided to start a fight for better wages. This fight will be called a Living Wage Campaign. COSATU says all workers must be paid enough wages to pay rent, buy food, buy clothes and live decently."

Cathy: This paragraph is problematic. You have three clauses in your first sentence: 'At a big meeting' is your first clause; 'attended by many workers' is the second clause; and 'COSATU decided to start a fight for better wages' is the third clause. This is a difficult sentence construction for second language readers.

Marion: Also there are too many tenses, eg 'will be called'.

SENTENCE 2: **The decision to embark on the Living Wage Campaign was made following discussions among thousands of workers in COSATU affiliates countrywide.**

Did you choose to rewrite sentence 2? Here is what our workshop participants said about this sentence.

Comments:

Basia: Again there are difficult terms, such as, 'affiliates', 'to embark on . . .' and 'countrywide'. We need to look out for abstract terms, jargon and prepositions, such as, 'on', which are not doing anything concrete in our writing.

Cathy: It is a passive construction - who made the decision? It helps readers if you can make your sentences answer the simple question - who is doing what to whom?

Pakama: The time sequence is unclear - when was the decision made and when were the discussions held? Was it a decision to make the decision, or to launch a campaign?

Ben: Too many ideas in one sentence. You should have one idea in one sentence.

Rewritten:

> "After discussions, thousands of members in COSATU unions started a Living Wage Campaign."

Cathy: But this sentence doesn't deal with the concept of affiliates and it is important to introduce it.

Rick: 'After discussions' is a difficult construction. Rather make two sentences.

Caroline: There are useful terms to teach before people read the sentence. Terms like 'campaigns' and 'launch' should be taught first. We mustn't be scared to use these words, but we must always explain what they mean.

SENTENCE 3: **Locals can play a very important role through local Living Wage Committees in mobilising, educating through publicity material and holding general meetings.**

Did you choose to rewrite sentence 3? Here is what our workshop participants said about this sentence.

Comments:

Mercia: There are too many hidden clauses, eg 'through local Living Wage Committees' and 'through publicity material'.

Nancy: The writers mix two tenses - 'can play' and 'mobilising, educating' etc. The first is future tense, the second is present tense.

Jill: The writers need to explain terms like 'Locals'.

Rewritten:

> "Locals will make up Committees to discuss the Living Wage Campaign. These Committees will do four things:
> 1. Build support from workers.
> 2. Write pamphlets and make posters.
> 3. Hold meetings about the Living Wage Campaign.
> 4. Discuss May Day and June 16th as paid holidays."

Cathy: I see you included sentence 4 here - that's a good idea.

Nohmi: You must explain what a 'Local' is. Also 'will make up' is difficult.

Barbara: Be careful with long lists. By the time you have got to the last sentence, you have forgotten what it refers to. So rather say :
1. Committees will build support . . .
2. They will write pamphlets . . .
3. They will hold meetings . . .
4. They will also discuss . . .

SENTENCE 4: **May Day and June 16th will be high points of the campaign.**

Did you choose to rewrite sentence 4? Here is what our workshop participants said about this sentence.

Comments:

Marion: There is a problem with 'will be' and with 'high points' - what does this mean? It is not a term people use.

Jill: The tone is authoritarian - 'will be high points'.

Rewritten:

> "Let's make May Day and June 16th important days."

SENTENCE 5: **There is no exact figure as to what exactly would be a living wage as needs differ from worker to worker. But worked out on the basis of the basic requirements of any person, there are many who say that a living wage could be anything from R800 upwards. But definitely not less than R800.**

Did you choose to rewrite sentence 5? Here is what our workshop participants said about this sentence.

Comments:

Cathy: The repetition of words is clumsy and confusing, eg 'exact' and 'exactly'; 'basis' and 'basic'.

Rewritten:

> **"How much is a living wage?**
> A living wage is money you need to live. It is a wage that will pay your rent, food and clothes for your family and other things, like, transport, medicine and education. Most people say this wage cannot be less than R800."

Barbara: That's very nice. I would just split your second sentence into two sentences.

SENTENCE 6: **Massive Living Wage campaigns have been fought by COSATU unions over the past few years.**

Did you choose to rewrite sentence 6? Here is what our workshop participants said about this sentence.

Comments:

Caroline: You have three verbs together - 'have been fought' - this is a difficult construction.

Kelly: It is a passive construction, the word, 'by' tells you there is a passive.

Cathy: It uses emotive language, ie language which is guaranteed to rouse people. This is not necessarily a bad thing, in fact, sometimes you want to arouse emotions. But you also need to use emotive language with care.

Pat: It looks like COSATU has fought against the campaigns.

Rewritten:

> "COSATU unions fight many living wage campaigns."

Rick: No I don't like that!

> "COSATU unions have fought for better wages over the past few years."
>
> "COSATU unions continue to fight Living Wage Campaigns".

Ben: This last sentence may make people lose hope!

The problems that we have isolated in these six sentences come up in writing all the time. We need to be aware of them so that we can correct them in our own writing. Try to use the comments on each sentence to check your own rewritten sentences.

Finally, here is a checklist which goes into some detail about language, style and tone. It pulls together the points made in the last section, on 'Rewrite the sentences'. This checklist was put together by a number of people including, Carohn Cornell, Karl von Holdt, Cathy Kell and Barbara Hutton.

3 CHECKLIST

(a) **Language**

1 Avoid long or complicated sentences - cut your sentences up and make the connections between them clear. Sentences should be as simple as possible and kept to a reasonable length (15-20 words). But be careful! Don't over-simplify your writing otherwise there is a danger that your writing will become boring and childish. See that sentence lengths are manageable and avoid sentences that are all the same length. Some ideas can only be expressed adequately in longer sentences.

2 Avoid the passive, try the active! For example, 'It was suggested . . .' or 'It was agreed . . .' Rather, ask yourself who suggested or agreed to what, and rewrite in the active voice. So instead of, for example, 'The workers were dismissed' write, 'Management dismissed the workers.'

Be direct. Remember that people get lost in sentences with lots of passives and also the sentences sound abstract, dull and stiff.

However, sometimes you deliberately want to use the passive. For example, when you do not want to identify who is doing what, as in this sentence: 'A protest meeting was called for June 16th.'

3 Use simple conjunctions or connecting words. For example, write 'and', 'but', 'so', 'because', 'then', etc. Avoid words like, 'unless', 'although', 'yet' and 'thus'.

If you want to use 'even if' or 'if', then use an extra word to make your meaning clear, eg 'Even if you have already signed the agreement, **still** check all the sentences again.' But often it's easier to turn the sentence around rather than start it with 'if'. For example, 'Still check all the sentences again, even if you have already signed the agreement.'

4 Use only one subordinate clause. Clauses are the parts of a sentence that are tacked onto the main sentence. For example, 'The committee went to the Council to protest/ because they had received no response to the petition/ which they had sent because of the high number of accidents in the area/ which involved children.'

In the above sentence there are 4 clauses which we have indicated with this sign /. It is quite a difficult sentence because of all the clauses and it could be rewritten so that there is only one subordinate clause in each sentence. 'There were many accidents involving children in the area/ so the Committee sent a petition to the Council. Because they got no response from the Council,/ they went to see them personally.'

5 Some short verbs can cause problems.
Don't trust verbs (action words) alone to show when times are changing in a paragraph or sentence. Give other clues about timing. Often in English, one short verb shows a big difference in time or tense.

For example, 'The tenants **had** protested one by one. They **decided** to stand together. They **are** stronger.'

The reader needs more clues to make the timing clear, eg '**At first** the tenants protested one by one. **Then** they decided to stand together. **Now** they are stronger.'

When it's important to show the changes in time, don't trust the verb (eg had, was, want, etc) to do the job alone. Rather use other clues as well, eg firstly . . . secondly . . . thirdly . . .; before . . . after.

Don't trust 'would', 'could', 'should', 'may/might'. Notice there is a big difference between 'they could join' and 'they should join' and 'they will join'. But to the reader they could all mean the same. Rather explain, for example, 'It will be good for people to join because . . .' or 'they must join if . . . '.

If you use direct speech (ie quoting people's own words), then you will automatically avoid most of these problem words. For example, 'The residents said, "We will join, if we can."' rather than, 'The residents said they would join if they could.'

Avoid 'have to/ought to'. For example, 'They have to get passes.' Rather write, 'They must get passes.' Do not use, 'they ought to support us.' Rather use, 'they must support us.'

6 Problems with pronouns. Only use pronouns (he, she, it, they, etc) when its clear who or what you are talking about. When you are checking your writing, look twice at every pronoun and if you have any doubt about it, then use names. Rather use too many names than too many confusing pronouns. People who speak Xhosa or Zulu or Sotho will know that there is no he or she in these languages.

Also be careful of sexist language, for example, do not always use 'him' in your examples. Use 'her' as well.

7 Be careful when using referral words, like, 'this'. Make sure that what 'this' refers to is very clear. Look at this paragraph:

> "Start with what people have and build on it. It is important for us to realise that people, whether they are young or old, have ideas, skills and experience. They have built this up since the day they were born. There is a lot

that is negative, but there are also a lot of positive aspects to **it.** It is important for the facilitator to realise **this** so that he or she can challenge people and build on their experience."

Try to replace the words in bold print in the above paragraph with the subject they refer to. For example, what does 'it' refer to ? What should the facilitator realise, ie what does 'this' refer to?

8 Avoid unfamiliar slang. For example, 'hassle' or 'got worked up . . .'.

9 Avoid jargon. Jargon is the special language of groups like politicians, officials, lawyers, students, journalists. It is routine for them to use jargon and they don't think twice about it. But jargon is very confusing for outsiders.

For example, 'the group will have a co-ordinating function', 'mass-based umbrella body'; 'full commitment to the cause of . . .'; 'community based support body'; 'social, economic and political factors.'

People who use jargon may argue that it is a useful kind of shorthand, and of course, that may be true for those who understand it. But it is also true that when we use jargon, we are saying, 'KEEP OUT!' to people who don't know the special language of our small group. If you want to use words or jargon, then explain what you mean. Often it is very important for people to understand the terms or words used by management or lawyers or politicians.

This paragraph from a legal journal gives an example of jargon that is difficult for people without legal training to understand:

> It is in view of the above procedures relating to changes to the rules of the JDCL that the chamber is asking for the relevant relief - directing the respondent forthwith to take all such steps as are necessary to procure the admission to the JDCL by black, Asian and coloured employees in occupations which, if undertaken by whites, would qualify them for membership of the fund. It is namely the approval of one of the parties (the SBM - consisting of the two federations identified in rule 3) *outside* the board of the JDCL that this proposed order is aimed at - once the approval (albeit against the will of the SBM) is obtained by exercising the unfair labour practice jurisdiction of the court (because of the fact that the refusal constitutes an unfair labour practice) the approval will be taken into the board of the JDCL for 'ratification'.

Remember these points about language:

* Use the familiar word rather than the far-fetched or difficult word, or if you want to use an unfamiliar word, then explain what it means.
* Use the concrete word rather than the abstract word.
* Be direct and use the active voice.
* Cut out needless words.
* Keep it short - don't bore the reader.
* Avoid long, complicated sentences.
* Use simple connecting words.
* Use only one subordinate clause.
* Be careful with some short verbs, referral words, slang and jargon.

(b) **Style and tone**

Remember we said that 'style' refers to your approach, and 'tone' refers to how your material sounds to the reader.

1 **Make it lively and exciting.** Let readers hear the words and voices of ordinary people. Have you got lively quotes? Use images or humour to make people laugh and remember your point. Present debates clearly and simply, eg use cartoons or dialogue.

2 **Present your case or argument clearly.** Is it clear what happened first? and then? Or can you put in more clues about timing, eg firstly, secondly, etc. Also check that it is clear what led to what.

3 When it is appropriate to the content of your material, **let the reader 'see' you, the writer, in the material.** By this we mean you must place the reader before you in your writing and be conversational in your presentation. Address the reader personally, by using 'you'. This compels the reader to stay with the material. Use phrases like, 'We have already seen . . .'and 'Remember . . .'.

4 When necessary, tell stories, use anecdotes and analogies and give examples. Your presentation of material should arouse and maintain the reader's interest. Use cartoons and visuals, or use exercises and activities.

5 Use questions to maintain the reader's interest. Change your headings from statements into questions. Or ask questions in the text and then go on to provide answers. Or ask the reader to think about the issues for themselves.

6 Make sure that your style of writing is consistent with your content. For example, if you are writing a manual on activities to use in the classroom, then use the activities in your material and make readers do them. Or if you are documenting a new teaching method, use it in your material, don't just describe it.

7 The tone of your material should be appropriate for the material and for the adult reader. Look at this paragraph for adult readers:

> "I hope that you will study these notes again and again, so that when you send work to me for correction, I shall be able to see that you did study. What would you think of a mechanic who tried to make a seven-eights spanner do the work of a five-eights spanner? I shall think you have been very careless and lazy if your work shows mistakes."

- What tone does the writer use?
- What does she think of her adult audience?
- How does she treat her adult audience?

Your task now is to REWRITE your first attempt or draft before you continue with Chapter 5. Use the comments you received and the points you have learnt from this chapter.

Once you have finished rewriting your material, go through the checklist on the following pages and then find a colleague to comment on your second draft. Give your colleague the checklist at the end of this chapter to guide her/him with the comments.

Editing Checklist no 2 for second draft

The purpose of this edit is to pick up on smaller items which might prevent the reader from understanding what she is reading or what she is required to do. You also need to make suggestions to the writer about how the reader's interest can be maintained and how to make sure that the reader is constantly required to think.

Suggested procedure:

1 Look at the **introduction** - it should help the reader to prepare herself mentally or physically for the material.

* How has the writer introduced the material?
* Is it adequate and concise?
* Does it tell the reader what will be covered (ie where she is going and why)?
* Does the introduction stimulate interest?
* Does the introduction show how this section or chapter links to previous chapters or sections, or fits into the material as a whole?

2 Look at the **main points** in each section. They should be the same as the broad objectives for the chapter or section. The reader should be able to pick them up quite easily.

* Are the main points clear?
* Are they clearly identifiable?
* Do they add up logically?
* Are the main points adequately explained?

3 Look at the **language, style and tone**.

* Is the sentence structure appropriate for the particular readership group?
* Is the vocabulary appropriate?
* Are there any difficult words which need to be explained?
* Are sentences in the active voice, as far as possible?
* Is the form of address consistent?
* Is the tone appropriate for the material and the adult reader?
* Any comments on style?

4 **Exercises and activities**

* Do the activities help readers to come to grips with new concepts?
* Are the instructions clear?
* Are the activities challenging and appropriate?
* Are there enough?

5 **Links**

* Are there sufficient and adequate links between major sections to remind readers what they have read and where they are now going?
* Do the links group material, make comparisons or in any way help the reader assimilate information?

6 **Headings**

* Do the headings give a summary of the article?
* Do the headings reflect the writer's objectives?
* Could they be more informative?
* Do the headings contain information which is not conveyed in the section?

7 **Coherence**

* Does the article hang together logically?
* Are there any unnecessary sections?
* Do the different parts add up in a way readers can see?
* Is the article too long or too short?

Finally, are you satisfied with the structure of the material, or has this detailed edit given you new insights?

Indicate to the writer areas where you think there are difficulties, giving examples, so that these difficulties are not repeated in the rewrite.

Tangram

Legend has it that many years ago, there lived in China a man by the name of Taun. He dropped a square object which broke into seven pieces. When he tried to put the seven pieces together, he was amazed to find that he could get thousands of other shapes.

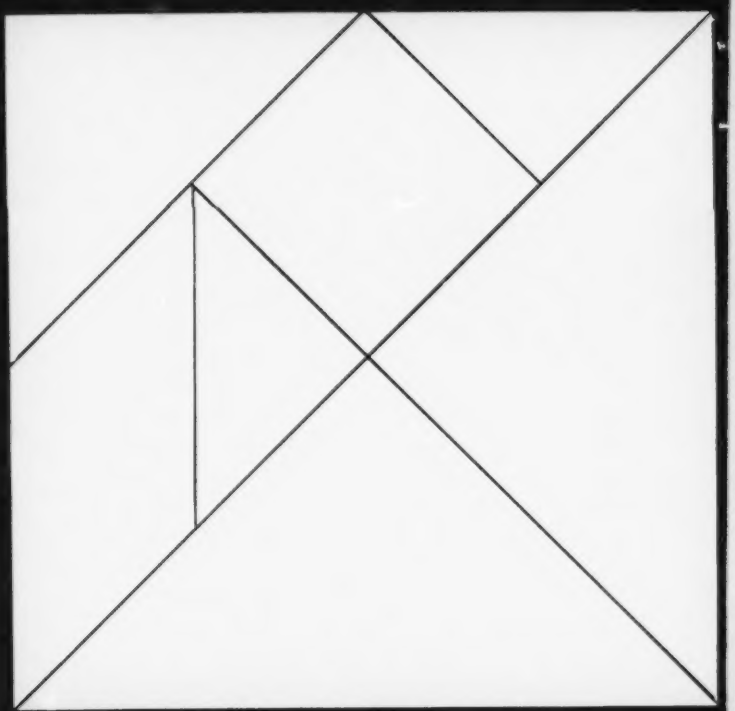
The rules of playing with the puzzle are:

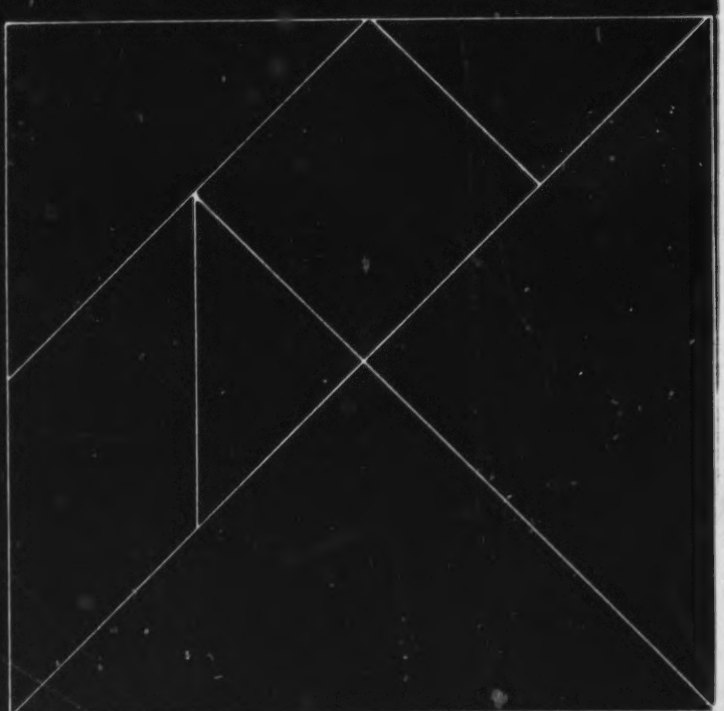
1. You must use every one of the seven shapes for each and every picture.
2. Each shape must lie flat and touch one or more of the other shapes.

I have used the concept of the Tangram as a design concept for this book. It symbolized an activity while at the same time being a strong visual device which would hold the book together.

The Tangram puzzle is a very useful tool for learning about shapes and design. Those readers who are interested in developing their design skills could photocopy this page and cut out the puzzle. You could start, like Taun, by trying to rebuild the square. After this you could copy the figures which are used as logos for each chapter of the book. Finally, you could go on to design your own pictures.

Jon Bernatt





CHAPTER 5

DESIGN YOUR MATERIAL

What's in this chapter?

This chapter is mainly based on a workshop which was run by Jon Berndt from the Community Arts Project (CAP). But other sections have been added. The chapter is divided into the following sections:

1 Think about design. The main point we make is that a page is like a picture that tells a story.

2 Ideas about design. Here we look at some ideas about page design, use of headings, margins, illustrations, etc.

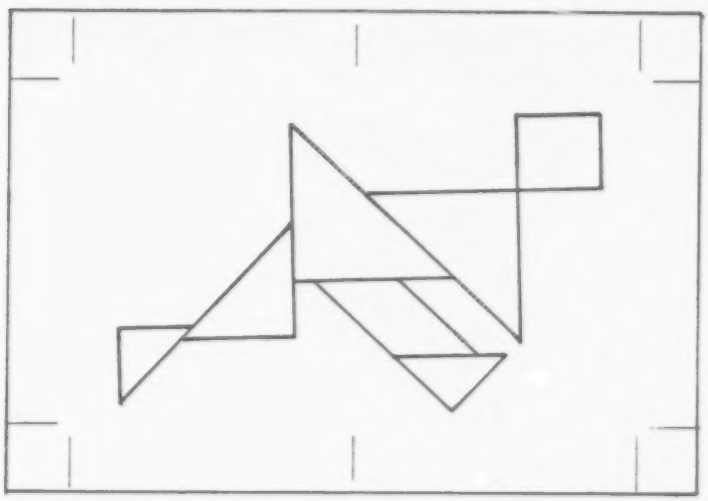
3 Practise design. You are asked to experiment with different design ideas for your own material.

Please note: Designing material is a specialised skill which takes a long time to learn. This chapter will only make you aware of certain aspects of design so that you will understand some of the choices open to you and some terminology used by designers.

Before we start, let's look at what we mean by design and how it differs from what is called layout.

Design refers to how you arrange your information on your page and in your book or booklet. So it means how the publication looks to the reader. It involves, for example, the decisions you make about how to present your major headings and sub-headings, where to place your illustrations on the page, what kind of print and what size of print to use, how to use the white space on the page, etc.

Lay-out is the physical work of applying your design ideas to the page. This may include cutting and pasting text and illustrations or working on a drawing guide or a grid (like graph paper), etc.



1 Think about design

(a) A page is a picture which tells a story

On the following pages are some extracts from three different books. **Look** at the first one and then answer the questions on your own or in your group. **Do not read the words on the page, rather try to look at the page as a whole.**

be the one whom thou hast appointed for thy servant, Isaac; and -athereby shall I know that thou hast shown kindness unto my master.

The servant's prayer answered

15 ¶ And it came to pass, [b]before he had [c]|finished| speaking, that, behold, Rebekah came out, who was born to [d]Bethû'el, son of Milcah, the wife of Nā'hor, Abraham's brother, with her pitcher upon her shoulder.

16 And the damsel *was* very fair to look upon, a virgin, neither had any man known her: and she went down to the well, and filled her pitcher, and came up.

17 And the servant ran to meet her, and said, Let me, I pray thee, drink a little water from thy pitcher.

18 And she said, Drink, my lord: and she hastened, and let down her pitcher upon her hand, and gave him drink.

19 And when she had [c]|finished| giving him drink, she said, I will draw *water* for thy camels also, until they have [c]|finished| drinking.

20 And she hastened, and emptied her pitcher into the trough, and ran again unto the well to draw *water*, and drew for all his camels.

21 And the man, wondering at her, held his peace, to [e]|learn| whether the LORD had made his journey prosperous or not.

22 And it came to pass, as the camels had [c]|finished| drinking, that the man took a golden [f]|ring| of half a [g]shē'kel weight, and two bracelets for her [h]|wrists| of ten *shekels* weight of gold;

23 And said, Whose daughter *art* thou? Tell me, I pray thee: is there room *in* thy father's house for us to lodge in?

24 And she said unto him, I *am* the daughter of Bethû'el, the son of Milcah, whom she bore unto Nā'hor.

25 She said moreover unto him, We have both straw and [i]|fodder| enough, and room to lodge in.

26 And the man bowed down his head, and worshiped the LORD.

27 And he said, Blessed *be* the LORD God of my master, Abraham, who hath not left destitute my master of his mercy and his truth: I *being* in the way, the LORD led me to the house of my master's brethren.

28 And the damsel ran, and told *them of* her mother's house these things.

29 ¶ And Rebekah had a brother, and his name *was* Laban: and Laban ran out unto the man, unto the well.

30 And it came to pass, when he saw the [f]|ring|, and bracelets upon his sister's [h]|wrists|, and when he heard the words of Rebekah, his sister, saying, Thus spoke the man unto me; that he came unto the man; and, behold, he stood by the camels at the well.

31 And he said, Come in, thou blessed of the LORD; wherefore standest thou [j]|outside|? For I have prepared the house, and room for the camels.

32 ¶ And the man came into the house: and he ungirded his camels, and gave straw and [i]|fodder| for the camels, and water to [h]wash his feet, and the men's feet that *were* with him.

33 And there was set [k]|*food*| before him to eat: but he said, I will not eat, until I have told mine errand. And he said, Speak on.

The servant announces his mission

34 And he said, I *am* Abraham's servant.

35 And the LORD hath blessed my master greatly: and he is become great: and he hath given him flocks, and herds, and silver, and gold, and menservants, and maidservants, and camels, and asses.

36 And Sarah, my master's wife, bore a son to my master when she was old: and [m]unto him hath he given all that he hath.

37 And my master [n]made me swear, saying, Thou shalt not take a wife to my son of the daughters of the Cā'naanites, in whose land I dwell;

38 But thou shalt go unto my father's house, and to my kindred, and take a wife unto my son.

39 And I said unto my master, [o]|Suppose| the woman will not follow me.

40 And he said unto me, The LORD, [p]before whom I walk, will send his [q]angel with thee, and prosper thy way; and thou shalt take a wife for my son of my kindred, and of my father's house:

41 Then shalt thou be clear from *this* my oath, when thou comest to my kindred; and if they give not thee *one*, thou shalt be clear from my oath.

42 And I came this day unto the well, and said, O [r]LORD God of my master Abraham, if now thou do prosper my way which I go,

a Jud 6.17,37; 2 Ki.20.9; Prov.16.33; Acts 1.26; cp. Mt.12.39. Signs are given to faith, not to doubt
b Isa 65.24
c KJV *done*
d Gen.22.20–23
e KJV *wit*
f KJV *earring*
g See Coinage (O.T.), Ex. 30.13, *note*
h KJV *hands*
i KJV *provender*
j KJV *without*
k Gen.19.2; 43.24; cp. Jn.13.5, 13–15
l KJV *meat*
m Gen.25.5
n v. 3
o KJV *Peradventure*
p 1 Ki.8.23
q See Heb.1.4, *note*
r v. 12

- What did you look at **first** on the page?
- What did your eyes **focus** on, on the page?
- Look at the page again. In which direction do your eyes move on the page?
- What kind of book or publication do you think this page has been taken from? Why do you think this?

"One day, however, a pair of walkers chanced upon him sitting upright with an oakseed in his claws. "'Oh, Henry, look!' said the female, 'Isn't that squirrel adorable?'

(The walkers have always called us 'squirrels' - a strange term, meaning 'tail-gives-shade'. Why, I don't know.)

"'C'mon, Doris,' said the male, 'Let's get to the Castle before sundown.'

"'Aw, gee, Henry,' said the female, 'take a pitcher of the cute thing, willya?'

- What did you look at **first** on the page?
- What did your eyes **focus** on, on the page?
- Look at the page again. In which direction do your eyes move on the page?
- What kind of book or publication do you think this page has been taken from? Why do you think this?

The Argus

Rightwingers' escape: Man arrested

De Klerk to react on CCB

Anton Lubowski

super super hero or spy?

New diplomatic breakthrough : FW, Dos Santos to meet

SA to build fighter soon, — SAAF chief

Editor accepts policeman's offer of death duel

- What did you look at **first** on the page?
- What did your eyes **focus** on, on the page?
- Look at the page again. In which direction do your eyes move on the page?
- What kind of book or publication do you think this page has been taken from? Why do you think this?

We all know that a page of a book or magazine is made up of printed words, space between words, space between lines, space between paragraphs. It may have a title, headings and sub-headings. It may also have illustrations or photographs. But when we first look at a page, we do not look at each of these components separately and in detail. Rather, our eyes take the whole page in, just like a camera taking a photograph. So we first see the page as a whole, and then something on it catches our eyes and we begin to focus.

When we 'read' the page as a whole we do not simply see it. Rather our eyes **see and interpret the page**. For example, we may try to categorise or fit the page into other publications that we have seen, eg we say, 'It's a page from The Bible, or from the newspaper.' Or we make a decision about whether it is going to be an easy page to read or a difficult page to read, or whether we want to read it at all. In other words, from our first glance at the page we give the book or the article meaning.

So we can say that **a page is a picture or an image which tells a story**. This is the first point about design that we need to understand. The second point is to understand what role design plays in a book.

(b) **The role design plays in material**

Think about these questions and then read the group discussion which follows.

- When you read a book, are you ever conscious of its design?
- Do you think the mass media has affected what you read and how you read?
- Do you think that design is political?
- What factors should you take into account when you design material?

Here is a discussion that our workshop participants had about the importance of design.

***Jon*: When you read a book, are you ever conscious of its design?**

Anne: I notice a design which is 'user-friendly'. By this I mean things that make reading much easier, eg the space on the page, the length of paragraphs, the illustrations, the type of print, etc.

Ben: But our reasons for reading are also important and even if the design of the material is bad, we will still read the material if we need to know the content.

Thandi: Design can be used to 'seduce' or attract and invite people into reading the book, and to continue reading.

Patricia: There are also negative aspects to 'seducing' people into reading a book - you can use your design to mislead people. For example, look at some textbooks - they are pleasing to look at and their design may be fantastic, but often the content is straightforward propaganda. People may be misled by the design and therefore do not think critically about the content.

What do you think? Are you aware of the design of a book when you read it?

Jon: **Do you think the mass media has affected what you read and how you read?**

Tozama: People read less because of TV. We have become lazy and we no longer use our imagination.

Ben: People who read newspapers and magazines have experience of skimming headings and reading different things on a page, eg pictures and captions. Our literacy learners, for example, read by going through the page word for word, they do not skim or extract essential information. We need to look at how to use the printed page to help people read, extract information, read critically and use their imagination.

What do you think? How has the mass media affected how you read and what you read?

Jon: **So do you think that design is political?**

Thandi: Design choices are political because you choose what to present and how to present it, eg your choice of photographs and how you caption them is important.

Tozama: Also you assume you know who your readers are when you choose a design. For example, most textbooks are written for people who are literate and well-educated. They usually contain a lot of print and very little white space around the print, the print size is very small and generally the books look intimidating for those who are struggling with reading and writing. Even the size of the book seems to be catering for experienced readers.

***Jon*: So what factors should you take into account when you design material?**

Ben: When I make design decisions, I have a lot of interaction with my audience to get an idea of what would be appropriate for them. But we need to do more research on how our audience interprets illustrations, because we do not really know this.

Anne: The audience is important. Also the purpose of the publication and how it will be used, must also be taken into account when designing material.

Tozama: So often people start writing by thinking about what they will write about. The design of the material comes later, once it has all been written. This is wrong. Your design should be as important as your content.

To sum up: Remember we said that a page of a book is like a picture or an image, which tells a story. It has words and it may have illustrations. The way these are used and presented on the page influences the way the reader will read the page - what she will pick up as being important, what she will see as being the main points. Your page design will help your reader categorise the material. It will help her give the material meaning.

When we decide on the design of our material we have to take into account the following factors:

* the readership group;
* the subject matter or content of the material;
* the purpose of the material;
* how it will be used;
* what story we want to tell.

Essentially books are written for individuals and not for groups, because reading is usually an individual activity. We want to engage and involve our readers in our material and one way to do this is through the type of design we choose. The design must be inviting, it must 'seduce' and draw the reader into the material. But we also want to develop critical and conscious readers and again, one way to do this is through choice of design.

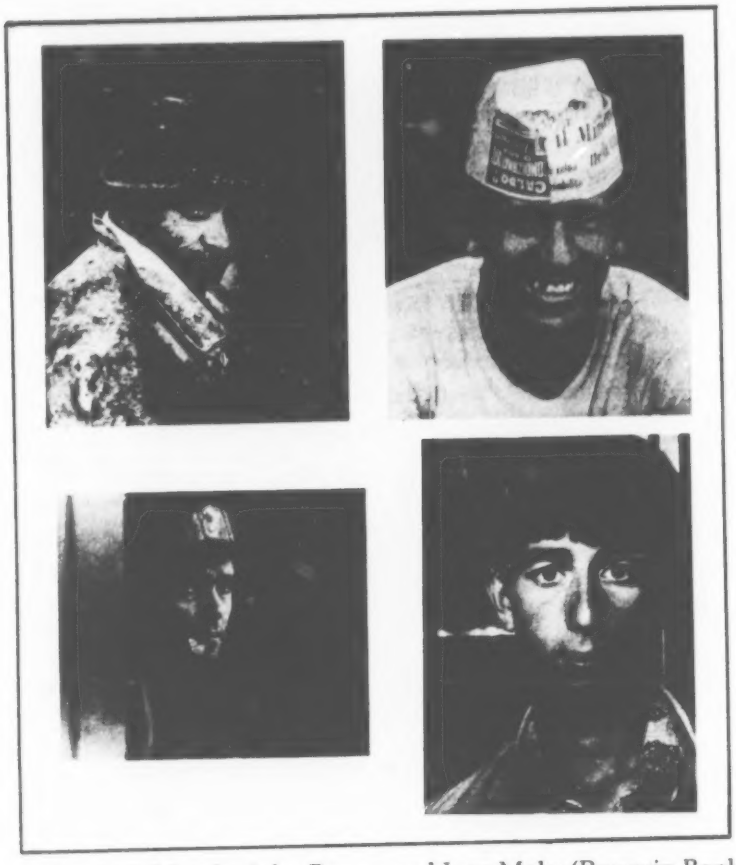
2 Ideas about design

You cannot learn how to design material simply by memorizing a series of rules (do's and don'ts). It is more useful to be aware of how your own reading is directed by the way a page of print is put together. Look at newspapers and books and try to be aware of what you see first on a page - is it the headline? or the adverts? or the cartoons? or the photographs? What makes your own reading easier or more difficult? Is it the type of lettering that is used and its size? Or is it a page that is broken up by headings and sub-headings? The answers to these questions will help you choose an appropriate and effective design for your own material for your own readership group.

Here are some extracts from three different books to look at. What we want to focus on is the way the pages tell a story, as well as how the photographs have been used. Here are the books that the extracts come from:

As you look through the extract on page 90, think about these questions:

- What is the function of the pictures or photographs? Are they used to illustrate what is said in the material? Are they used to say something that the words cannot say?
- How does the design direct your reading, eg what do you pick up as being important, what do you notice first on the page, what do you like or dislike?



A Seventh Man by John Berger and Jean Mohr (Penguin Books)

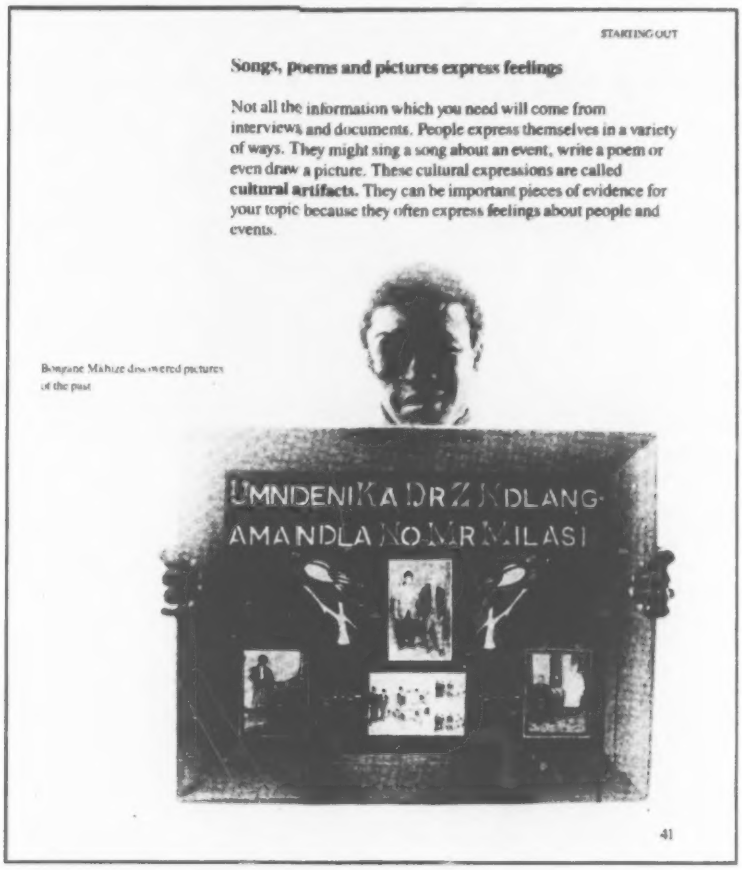
In Berger's book, photographs take the place of written words.

The author says, "The book consists of images (photographs) and words. Both should be read in their own terms. Only occasionally is an image used to illustrate the text. The photographs . . . say things which are beyond the reach of words. The pictures in sequence make a statement: a statement which is equal and comparable to, but different from, that of the text . . ."

So the author uses photographs or images to make the reader more active. He uses images to give the reader space to become actively involved in the material because she has to interpret the photographs and give them meaning. She also has to use her own imagination.

Here is an extract from **Write Your Own History**, by Lesley Witz (SACHED/Ravan Publication).

- What is the function of the pictures or photographs? Are they used to illustrate what is said in the material? Are they used to say something that the words cannot say?
- How does the design direct your reading, eg what do you pick up as being important, what do you notice first on the page, what do you like or dislike?



STARTING OUT

Songs, poems and pictures express feelings

Not all the information which you need will come from interviews and documents. People express themselves in a variety of ways. They might sing a song about an event, write a poem or even draw a picture. These cultural expressions are called **cultural artifacts.** They can be important pieces of evidence for your topic because they often express feelings about people and events.

Bonyane Mahize discovered pictures of the past

41

In **Write Your Own History** photographs are used in a different way to John Berger's book. Here photographs are used to illustrate the written material and to add to the written word. This is how most of us would use photographs or illustrations. Perhaps Lesley Witz could have discussed the role of the photographs in the book, or he could have helped readers to use photographs to express their own history.

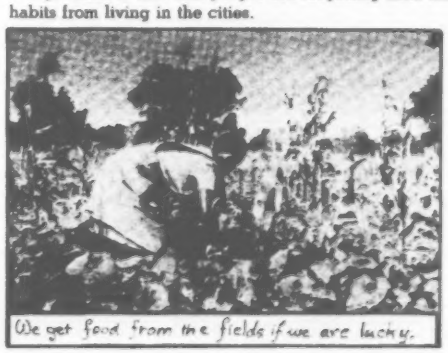
Here is an extract from **Sibambene - The Voices of Women at Mboza**, by Hanlie Griesel (Ravan Press)

- What is the function of the pictures or photographs? Are they used to illustrate what is said in the material? Are they used to say something that the words cannot say?
- How does the design direct your reading, eg what do you pick up as being important, what do you notice first on the page, what do you like or dislike?

They compare Mboza to other black farming areas they hear about and they believe that Mboza has much to offer. In the fields they can still grow their own food and there is enough grazing for the cattle and the goats. They do not have to spend too much money to buy food at the stores. Even when they build houses they get most of the materials from the area.

But life is different now. The granaries are not full all year round and many men are forced to leave Mboza to find work in the cities to earn money. The problem is the droughts and the uncertain water releases from the dam which the white people built.

The problem is also that people are forgetting their traditions and now have bad habits from living in the cities.



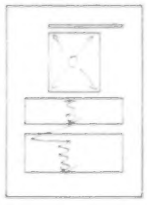
Sibambene uses the words of the people who live in a rural community known as Mboza. Hanlie Griesel says, "The fact is that it is those who are literate who exercise control over texts and this serves to perpetuate the mystique of literacy. This book is an explicit attempt to challenge that mystique. The text is made up of the women's words and not mine; for I am the arranger, not the writer."

The book could have also tried to use the women's own illustrations or photographs. Photographs and illustrations tell their own stories and people interpret photographs and drawings in different ways. For example, an experiment was done in South America where people where given cameras to take their own photographs of the place where they live. One person came back with a photograph of a child with blood running down her face. He was then given the opportunity to tell his story of why this image represented where he lives. Perhaps an 'outside' photographer would capture a different image or scene, and that would represent his image of people's lives. Obviously there is a practical expense involved here, but people can illustrate material with drawings, instead of photographs.

These three extracts show us how photographs have been used in the material. Let's now go on to look at some other aspects of page design.

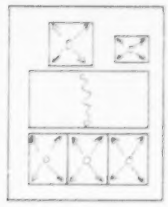
(a) **Design of the page**

Did you notice in the extract from John Berger's book (page 90), that the words and photographs are centred on the page? If we did an illustration of this design, then it would look like this:



The design of **Write Your Own History** is off-centred. It looks like this:

The design of **Sibambene** is vertical (↕) and horizontal (↔). It look like this:



Here are some other types of page designs.

A two column design

The two column design is the easiest and cheapest way to design a page or a book. But it is also the dullest for an unskilled or unpractised reader, because it offers her no guidance through the words. There are no headings, sub-headings, illustrations, white space, etc. So this type of design does not help to direct the reader's eye. In fact it assumes that the reader has a high degree of interest in the material and has a high reading ability. It is much better to break up the page by using headings, sub-headings and illustrations. The design below is better:

You can see that there are still a lot of words on the page, but the darker headings show where the breaks are. They give the reader some guidance through the material.

Chemical Workers at AECI

Demanding One Standard

More are now jobless

The crunch has come

No job — and no means of living

BEST COPY AVAILABLE

This is even better:

"I never saw workers' control as clearly as today. And I saw what happened, because through workers' control you have also made the lawyer stronger."

The illustration opens up the top of the page. This space is balanced by text and the openness in the lower right-hand corner.

Try to keep your text or word column short as it is easier for the eye to take in a short sentence line than a long one. Look at these examples. Which do you find easier to read?

On the edge of the field there was only one tiny plant growing. It was a bright orange flower with dark green leaves. Somehow it had kept alive all these months without rain.

On the edge of the field there was only one tiny plant growing. It was a bright orange flower with dark green leaves. Somehow it had kept alive all these months without rain.

On the edge of the field there was only one tiny plant growing. It was a bright orange flower with dark green leaves. Somehow it had kept alive all these months without rain.

Once you have chosen an overall design, you need to think about how to organise your information within this design. Again you cannot simply memorise a series of rules about this - you need to experiment with different ideas. Here are a few ideas which you may find helpful.

(b) **Ideas for organising your information**

When we want to design a book or a page we need to take the following factors into account:

* What size pages will we use?
* What size text margin do we want?
* How can we use our margins?
* What visuals will we use - illustrations, photographs, etc.? How will we use the visuals - to illustrate the words? to extend the words? Where will we place the visuals on the page?
* What typeface (type of print) will we use?
* What size typeface will we use?
* How will we make our headings and sub-headings stand out?
* How much space will we use between our headings and our main body of text?
* Will we use boxes, and what will we use them for?
* How will we distinguish between our exercises and activities and the main body of text? What will we do with our instructions for activities?
* Where will we place our page numbers?
* Will we use running headings?
* How will we explain difficult words or concepts?
* Will we use characters to comment or to introduce material?
* Will we use logos, and what will we use them for?

Let's look at some of these questions in more detail. It is important to remember that the type of design you choose will depend on how much money you have available to you. It will also depend on what options you have, for example, you may only be able to play around with two different types of print, or two or three different sizes of print. So it is important to find out what is available to you and then make your design choices. We also suggest that you consult with service organisations that are involved in materials production, for more information on design.

* **Page sizes**

When you make a decision about what size your book or booklet will be, you need to think about:

(a) How your material will be used and what the easiest size for this will be.
(b) What size paper do you have or can you get?
(c) What size paper can your printing equipment accept?

Don't be afraid to experiment with different size pages. You don't have to always stick to A4 - the size of this book, or A5 - half the size of this book. But remember that these sizes are the most commonly available and so are cheaper sizes to use. Odd size pages need to be cut and so they are more expensive and there is paper wastage.

Another choice you need to make is what **quality of paper** you will use. The quality of paper used affects the appearance of the book. Check what paper is available to you and how much each type costs. You will need to get advice from the printer about what paper is best for your material and your budget.

* **Typeface or lettering**

Typeface refers to the shape and appearance of the letters you will use. There are two main groups of typefaces. One group has small strokes at the ends - these are called 'serifs'. The other group has no small strokes at the ends - they are called 'sans serif'. Within these two main groups there are several thousand different typefaces.

Serif	Sans Serif
Zapf Chancery	Helvetica
Times	Avant Garde
Times Bold	***Helvetica Narrow Italic***
Times Italic	***Bold***
Courier	***Avant Garde Italic***
Bookman	***Bold***
	Helvetica Bold

Some people say that for a second-language readership group, 'sans serif' is best as it is straightforward, clear and easy to read. But others say 'serif' is better for this audience as the letters give an interesting shape. You will need to decide which typeface is best for your readers.

* **Capitals or lower case?**

It is not very easy for people who are learning to read and write to read solid words which are in capital letters. This is because the letters are all the same height and give the appearance of a box. Look at this example:

PRETESTING IS IMPORTANT BECAUSE IT TESTS THE AUDIENCE'S RESPONSE TO MATERIAL BEFORE THE MATERIAL IS PRODUCED AND DISTRIBUTED ON A LARGE SCALE. IT SHOWS WHETHER THE MATERIAL IS ON THE RIGHT LINES AND IS LIKELY TO BE GENERALLY UNDERSTOOD.

Pretesting is important because it tests the audience's response to material before the material is produced and distributed on a large scale. It shows whether the material is on the right lines and is likely to be generally understood.

Words in lower case letters have more of a shape and this helps readers recognise and remember the words. This is an important principle to remember for your headings, sub-headings as well as your main body of text.

* **Size of typeface**

The size of the lettering you choose will make your material easier or more difficult to read. Which of these examples do you find easier to read?

9pt

There are many different typefaces. Each one is carefully designed so that all the characters fit together well.

12pt

There are many different typefaces. Each one is carefully designed so that all the characters fit together well.

24pt

There are many different typefaces. Each one is

* Paragraphs

Paragraphs are usually arranged in one of two ways - they can be **justified** or **unjustified**. With justified paragraphs (like newspapers use) all the lines are exactly the same length. So the paragraphs look like boxes and are sometimes not very easy to read as they do not have an interesting shape. Also by justifying paragraphs you get irregular spacing between words, like in this example:

Agricultural crops in store can be damaged by rodents, insects, dampness (damp floors or leaking roofs) or by drying out and respiration of the crops themselves.

Justified setting

Agricultural crops in store can be damaged by rodents, insects, dampness (damp floors or leaking roofs) or by drying out and respiration of the crops themselves.

Unjustified setting

It is best to use an unjustified style - where the lines are uneven on the right-hand side. This gives your paragraphs a shape and it helps the reader to find her place quickly on a page.

* Headings

The purpose of headings is to direct the reader's attention, to show the structure of the book or section and to break up information into manageable chunks. There are many different ways of doing headings - just remember that you should be consistent in whatever you choose. Here are some examples:

- Using space

Erosion

Control of soil erosion is an important aspect of farming.

- Using a bolder type

Control of soil erosion is an important aspect of farming

- Using a larger size

Erosion
Control of soil erosion is an important aspect of farming.

- Using a different typeface

Erosion
Control of soil erosion is an important aspect of farming

- Using italics

Erosion
Control of soil erosion is an important aspect of farming

- Using upper case letters

CONTROL OF SOIL EROSION is an important aspect of farming.

The above examples were taken from Judith Wilkinson's book, **A guide to basic print production, Book 2, Designing and Producing Artwork** (published by The British Council).

* **Borders**

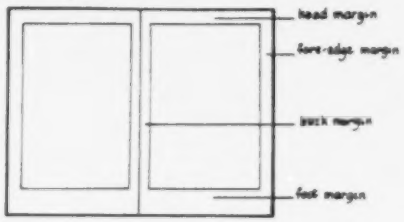
A border around the outer edge of the whole page brings the page in and is sometimes unnecessary to use. People find that by taking the border away they open up the page and have more white space.

These types of borders are almost always used to decorate the page. They have no function for the reader except to attract her attention. However, if they are used too much they can in fact distract from the words or the illustrations.

Use boxes sparingly and consistently, eg only for important information or for cartoons. It is important for the reader to pick up why the information has been put into a box and separated from the main body of text.

* **Use of margins**

The spaces around the outside of the page are called the margins. The white space here breaks the visual boredom of the text and it helps to maintain the reader's interest as it narrows the text column. Headings, sub-headings, explanations, definitions, illustrations, captions, etc can be placed in the margins. But be consistent with your margins. Here are a few ways to design your margins:



* **Illustrations**

Illustrations, photographs, drawings, etc tend to draw the eye quickly because they are darker than the words on the page. So make sure that you cut out any unnecessary areas near the edge of the photograph or illustration, or any sections which are not essential to the illustration. This is called 'cropping'. You can then reduce or enlarge the illustration to fit your page design.

3 Practise design

Your first task is to spend time looking at different kinds of publications. Look at manuals and teacher guides, and booklets and educational material - anything you can get hold of. Take note of any ideas on design that you like and that you think work well. When you look at a page try to answer these questions:

* What section of the page attracts your eye?
* On precisely what do your eyes first focus?
* In which direction do your eyes move?
* Does the arrangement of words and illustrations on the page help you to focus your attention, or is the design so haphazard that it distracts your attention from the message?
* Is the page so crowded with tightly spaced type that it seems forbidding?
* What have the writers or designers done with headings, sub-headings, margins, etc?

Now start to think of your own material. What can you learn from these other publications for your own material?

Experiment with the design of your own material.
Start with an overall design for your pages. Then start to think of what you will do within this design with your headings, margins illustrations, etc. Try to design the page so that it appears as one image or picture which tells a story. Remember that when you open a book you are seeing two pages at once and not just one page. So you need to design the two open pages together.

Once you have an idea about your design, show it to other people and get comments on it. You could even type up and design a few pages and test these on your potential readers.

CHAPTER 6

PRODUCE AND CONSULT ON YOUR MATERIAL

What's in this section?

We will cover the following areas in this chapter:

- First we will follow the path of the final written draft from design to distribution. This is called the production stage.
- We will then present some ideas on how to consult with your readers and other individuals or organisations, in the different stages of materials development.

Consultation with your potential readers should happen at each stage of materials production, ie from your preplanning stage to your production stage. But in reality, the process of consultation is quite difficult to do successfully when it comes to written materials. So remember that anything that has been done in this field is very experimental.

1 Final written draft - what now?

The chart below shows the path of the final written material from the design stage through to the stage when it finally reaches your audience group. We cannot go into any of these stages in any detail as each one would require a chapter or even a book of its own. If you are stuck at production stage, then it is best to get assistance from other people or other organisations who produce material.

(a) The final written draft or manuscript is typed and the design instructions are then marked on to the typed version. This is called **'marking up' the manuscript.**

(b) The marked-up manuscript is then **sent back for typing or typesetting**. This time the typist must include all the design specifications, eg if he is instructed to put headings in bold or use a different typeface, this is what he must do.

(c) The typed manuscript then comes back to the writer or editor for **proof-reading**. This means the writer or editor must check the spelling, grammar, punctuation, etc. She or the designer then checks to see that the typist has included all design instructions and that these are correct.

(d) Once again the manuscript goes back to the **typist or typesetter for corrections**. Again the corrected manuscript is checked by the writer, editor or designer. This process continues until a perfect copy is achieved.

(e) At this stage the manuscript is given to the **designer or the lay-out artist** who begins to get the manuscript ready for printing. This stage includes pasting up the text, illustrations, etc on each page. Again the pasted-up version is checked to make sure that everything is in the right place.

(f) The final pasted-up manuscript is then given to the printer for printing and binding into book or booklet form.

(g) The book or booklet is now ready to go out to your intended audience. **Distribution** can take many forms: you could distribute through other organisations, through distribution groups which have been set up by various organisations, through bookshops, through workshops, etc.

Once again, remember to consult with other organisations if you have any difficulties in any of the above stages.

2 Consultation

What does consultation in materials production mean to you? How would you go about consulting with your potential readers and others?

In an ideal situation we would want to develop material with our potential readers. But for various reasons, this is not always possible. So the next best thing is to establish a spirit of cooperation and collective production with your potential readers. This can take many forms. And within the whole process of materials production some stages may be more collective than others. For example, at the writing stage, you may want to include and consult with as many people as possible. But at production stage, you may need the help of one or two people who are trained in design, or lay-out or printing.

Consultation in materials production usually involves receiving comments, critique and constructive suggestions on your material, from a variety of groups - your potential readers, other individuals, other organisations. This process is important because it ensures that you produce material which is needed and that you do not duplicate already existing material; it helps improve your material and of course, it keeps you in touch with and accountable to your readers.

There are four main consultation phases in materials production:

(a) Consult with others at the earliest stages, before you start writing, about **your ideas** for the publication.

(b) Once you start writing, consult about the **developing material**. This may involve setting up a process of collectively developing the material, via individual work and co-operative work.

(c) Once again consult with others on the **final version** of the manuscript, before it goes for printing.

(d) Finally try to involve your readers and those who have contributed to the material in the **distribution and evaluation** of it.

Let's look at each phase.

(a) Consult on your ideas

Consultation with others at the earliest stages of materials production is not such a problem if you are in constant contact with your audience. For example, your facilitators or your learners or your community group. It is also not such a problem if you are writing up a programme or project you have been involved in. In this instance you would perhaps get a mandate from others who were involved, to write up the project. You would then obviously consult with these people and be accountable to them.

We interviewed the writer of the EWE book, Louise, for Chapter 1 of this book. This is what Louise says about consultation on the EWE book:

Louise: . . . even in writing the book there was at least three months of consultation in the different communities, because all the members of EWE are also members of other organisations, and members of other communities. So the consequences for the other organisations and communities had to be considered. So the discussion has been taken by the membership back to those organisations and back to those communities and answers came back.

Question: So in a sense you have been mandated on behalf of the whole project and you need to check things out all the time? You are not doing this as an individual?

Louise: If I did this as an individual it would be a completely untrue reflection of what happened. In fact it would be almost . . . turning my back from the project, turning my back from three or four years of the process which has been so important for all of us . . .

Louise has been mandated by the EWE members to write up the programme. But consultation becomes more difficult if you are initiating material for a wider readership group who are spread all over the country and with whom you have limited contact. For example, if you are writing post-literacy material for a wide audience, then who do you consult with and how? Or, if you are writing a skills booklet, such as this one, with whom do you consult and how?

Here are some suggestions on how to consult at the 'ideas stage' of materials production, ie when you are thinking about what to produce.

* Work through other organisations who are in touch with some of your readership group. It is a good idea to draw up a list of all these organisations, including their addresses, telephone numbers and contact people. Contact these organisations and explain that you wish to involve them and their members in consultation. Tell them who you are and what your ideas are, including an outline of your material. You could also include your preplanning questions which describe who you want to write for, why, etc. Also include a list of the other organisations with whom you are consulting. Ask the organisations to comment on your ideas and to perhaps get their members to comment. Give them a deadline date by which time comments should reach you.

I have found that a **clear and detailed letter** is best at this stage. For our literacy publishing programme we sent out about 30 lettters and received about 25 replies - this is not a bad response! Always try to follow up any letters you send with telephone calls. Or keep contact with organisations in some other way eg meetings, interviews.

* Arrange a meeting of organisations and individuals in your area to discuss your ideas and the process that you want to follow. The advantage of this is that you get immediate feedback, but at the same time, meetings are not always possible to arrange. Also you would probably only get a regional response, whereas you may be looking for a national response.

* Try to draw together a small group who are representative of your potential readers. Consult with them individually or in a group. You could then keep contact with this group throughout the process of developing your material - reporting back to them; sending them drafts for comment; getting contributions to the material; etc.

What do you think of these ideas? Could they work for you? What would be better in your situation?

(b) **Consult on your developing material**

Once you have decided to go ahead with the material, you need to work out how you will stay in touch with the organisations or individuals you consulted with at the 'idea stage'. There are many ways to do this. Here are some suggestions:

* Try to get organisations or individuals to contribute material to the publication. This is a very difficult task as most people do not have enough time for their own work, let alone time to write material. You also need to be quite organised, eg you need to work out with the various people what sections they will write; you need to give deadline dates for sections to come to you; you need to arrange a cross-editing system - where each contributor will comment on other sections of the material. You need to work out payment and acknowledgements, royalties, etc. It is a lot easier to work with a small number of writers, eg one or two, than with a larger group.

* Why not get a small group together to develop the material and then send each section to a larger group for consultation purposes? I have found this to be the most effective way to consult at this stage. It is a lot easier for people to add to your material and to critique what is already there. Again you need to work out a way of acknowledging everyone's contribution to the material, as well as the consultation process you followed.

* In addition to sending out sections of your material for consultation, you could also set up a working group to look at your developing material. Include representatives of your audience group as well as other organisations or individuals you want to invite. This group could meet two or three times during the development stage to comment on the material, to monitor its progress and to work out policy decisions, eg on acknowledgements, pricing, etc.

* Of course another way to develop material is to hold workshops with representatives of your audience group around the material you are developing. This is how this book was produced. Once the material was written up, we went back to a few workshop participants for comment and critique.

What other ways could you consult with your readers at the development stage?

(c) **Consult on your final version**

It becomes very expensive to photocopy your final version before it goes for printing, for consultation purposes. So at this stage you need to select four or five people or organisations to send your material to for comment - people that you have worked with or consulted with previously. Of course, if money is not a problem, then you could go for a much wider consultation. Make sure that people understand the context for your material - your audience, its purpose, usage, etc. Give deadline dates by which time people must send you their comments. Remember that you will need time to include comments and changes.

How else could you consult at this stage?

(d) **Involve people in distribution and evaluation**

Once your material is ready to be distributed you can go back to all the organisations you consulted with in Stage 1, to see if they can help with distribution.

Distribution is a complex and complicated task. We only want to make this point - often it is not desirable to simply hand out or sell your material over-the-counter. It is sometimes better to organise workshops or events where you can discuss the material with the potential readers and show them how to use it. Perhaps you can keep a list of who takes your material so that you can get back to them at a later stage for evaluation or to run further workshops.

There are many different ways to get feedback from your readers on your material. But like consultation, the process of **evaluation** is always a long, slow and hard one. You will need to work out the best way to approach your readers to get their opinions on your material. One way would be to go back to the organisations you consulted with during the development stages. The questions you ask will depend on what you want to know about your material - do you want to know if it is clear and accessible? Or do you want to know if people understand your illustrations? Or do you want to find out how people are using the book? Or how they are using the exercises, what debates have emerged, etc. So the first thing is for you to be clear on the purpose of your evaluation.

Then, how you ask these questions will also depend on your special circumstances - will you be able to have a face-to-face interview with individual readers, or can you set up a group discussion? Do you want to send out a questionnaire? Do you want a combination of questionnaires and interviews?

So in evaluation you need to be clear on your purpose, what you want to ask, how you will ask it and finally who you will ask it to.

What would you like to know about your material? How would you go about evaluating your material?

Here is a final comment from a colleague of mine about the process of consultation:

"There are some real difficulties and problems that we have experienced with consultation, especially in a State of Emergency when organisations are banned, people are in hiding or in detention, meetings are not possible. How do you approach an organisation which is banned or an individual who is in hiding for comment on your material? People are dealing with basic survival issues and materials development is not a priority. Often you have to settle for individual comment rather than organisational comment. Consultation in materials development is really hard, but it is worth persevering with it . . ."

To sum up: Consultation is a long, hard, slow process, but it is worthwhile persevering to ensure that you produce a successful and needed publication. Materials development is always a collective process and this process must be acknowledged in your book or booklet. In other words, mention all the people who contributed to the material or speak about the process of consultation that you used. Always try to report back to the group you are consulting with to tell them how far you have got and what is happening - keep people involved.

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The Writer's Manual brings together the writing and editing experiences of many people in various educational organisations. It was developed to:

* share the skill of writing teaching materials for English Second Language readers;
* help writers try out ideas and suggestions in their own material;
* assist organisations in the training of their own writers.

The method of writing that is presented is simply a guide. It is not the final word on writing and editing and you are invited to build on this method creatively.

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